

reflections

- magazine -



TRIAL, WHAT HAPPENS NEXT?, CATHARSIS
STRETCH ARM STRONG, BLOODPACT, CABLE CAR THEORY
NATE WILSON (DEVOID OF FAITH, GLOOM RECORDS)
DILLINGER ESCAPE PLAN, MAINSTRIKE U.S. TOUR REPORT



TABLE OF CONTENTS

COLOFON

editors / publishers / design & lay-out
 johan prenger & suzanne van bilsen

contributing writers sri kesava nathan wilson
 susan wills tamara kleinveld harm haverman,
 dano adamic lieve goemaere manon lamen's
 pytrik schafraad diana boerkamp jonas moberg
 johan vogels jeffrey kroezen

photographers jeffrey kroezen (chief of
 reflections photography) suzanne van bilsen,
 johan prenger, karoline collins, rob kossayian, daan
 jansen, chris boarts larson and cover photo by
 william te morsche

available back issues
 issues #1 - #10: sold out
 issue #11: cause for alarm, crucial response
 records, rain on the parade, better than a thousand
 vitamin x, agnostic front, h-street, strength
 approach 72 pages w/ comp 7" (strength
 approach, reinforce, h-street)
 issue #12: 7seconds tribute issue: kevin seconds
 good clean fun, culture, gameface, bunt studios
 guiding line, in my eyes, sick of it all. 80 pages

distribution: reflections is distributed thru various
 big and small distros, bands on tour, mailorders,
 record labels. For a complete list of distributors
 check the mailorder page on our site.

help wanted: where are you so-called scenesters?
 Get of your lazy ass and do something for your
 hardcore scene! We need all sorts of stuff: pictures,
 columns, paintings etc. Get in touch and become a
 team-member

review policy: normally we reviewed everything
 we got in, but we can't totally guarantee that
 anymore. what we definitely won't review is
 material without freakin' lyrics

advertising: ad rates and specs are available upon
 request. when your ad is that of a written publication
 we prefer trading. zine editors should help
 eachother out anyway! we don't run your ad without
 having recieved review material that is displayed in
 the ad in order to make sure we're not advertising
 for racist, homophobic, sexist or just plain dumb ass
 shit. we don't run major label adverts. you have
 plenty of funds to set up some crappy street-team

contact:
 reflections magazine
 de nijverheid 30
 7681 md vroomshoop
 phone/fax: +31 546 645790
 e-mail: info@reflections.demon.nl
 web: www.reflections.demon.nl

5	INTRO
8	BLOODPACT
16	COLUMNS
22	STRETCH ARM STRONG
26	Y2K BUG?
30	WHAT HAPPENS NEXT
36	DILLINGER ESCAPE PLAN
40	THE CABLE CAR THEORY
43	LADADIANA BOOKINGS
44	CATHARSIS
52	MAINSTRIKE U.S. TOUR
60	NATE WILSON
68	TRIAL
73	REVIEWS
91	AFTERTHOUGHTS

Johan's playlist of the century:

Youth of Today - We're not in this alone, Gorilla Biscuits - Start Today, Embrace - Embrace, Larm - Speak on view, Kiss - Alive 2
 Inside Out - No Spiritual Surrender, Shelter - Attaining the Supreme, 108 - Songs of Seperation, Iron Maiden - Number of the beast
 / Piece of mind, Endpoint - The last record, Black Sabbath - Black Sabbath, Into Another - Ignaurus, Judge - Bringin' it Down
 7Seconds - The Crew

Suzanne's ABC Playlist:

Atom and his package - All, Baby Gopal / Sri - All, Coalesce - Nothing new under the sun, Discount - All, Embrace - s/t, Fugazi - All
 till 1995, Good Clean Fun - All, Hair - Musical Soundtrack, International Noise Conspiracy - 7'es, Jacques Brel - Discography, Kill
 The Man Who Questions - Sugar Industry, Liar - Deathrow earth, Madonna - All, Nena - 99 Luftballons, 108 - Songs of seperation
 Point Of Few - Beneath the surface, Quixote - s/t, Refused - Songs to fan the flame..., Shelter - Attaining The Supreme, 10.000
 Maniacs - Blind Mans Zoo, Unity - Blood Days, V/A Fight The World Not Eachother - Tribute to 7Seconds, Walls Of Jericho - The
 bound feed the gagged, Youth Of Today - Disengage, Zager & Evans - In The Year 2525

Reflections' uplifting moments 'n people for 1999:

Catharsis - Passion lp... in fact, ALL of Catharsis' passion, Kiss - March 13 1999 live in Holland, Good Clean Fun people, record
 and live, The Mainstrike US tour and all the great people we've met during those three awesome weeks, DC hardcore scene in
 specific, Jeffrey for becoming our friend, Stretch Arm Strong people, live and recorded, Andy, Annie and Bloodpact, The leper
 Festival for still being the no.1 hardcore event in the world, The Crimethinc. collective, Botch - Live in Arnhem, Trial - Are these
 our lives lp, Reaching Forward show at the leper fest, Our buddies Marcel and Jeroen for being into a 'different' scene, Kent
 Ebullition, Our cat 'Poes' for being a true rebel, Diana, Manon, Tamara, Susan for friendship, Life's Halt - I sold my soul for
 hardcore 7", Napalm Death playing 8 songs in a row from the "Scum" album, when Johan saw them live, The ridiculous amount of
 time the both of us spent on Reflections related things. Those times were both exhausting as worth more than anything else.
 Above all, we thank our friends and loved ones for putting up with us being busy, tired and having no time at all, you know who you
 are. You know what? We loved life in 1999 and have no intentions to change that anytime soon!



INTRO

Hello and welcome to our 13th issue! Yeah, things have changed again! We're really happy with the new style cover and we think that the contents are quite different than what a lot of people may have expected. Reflections was often reviewed as being an 'old school' zine and well, I guess with this issue that flag doesn't wave that high anymore. It's not at all that we don't like old school bands anymore but it just happened that I interviewed bands and people that interest me at this time and somehow there was no old school band involved. Maybe it's because many bands don't seem to be able to say anything intelligent or inspiring anymore that I 'picked' bands that no-one would consider 'youth crew' hardcore. I personally think it's more because I don't give a rat's ass what kind of music a band plays as long as I like them and find them inspiring.

And that brings me to the next thing that you probably have noticed or will find out when flipping through these pages, and that is that there's hardly any European bands in here. That's not because I don't think it's important to support the 'local' scene as so many people would say, but mainly because I don't have that many bands in Europe on my list of favorites at this very moment. I've always talked to people that I somehow were interested in or hey, maybe thought I could learn something from and share some common ideals with. In the time of putting this issue together I hardly came across any of those bands in Europe. And I hate that more myself than you, I probably know. (So yeah, you could consider that as a call for more passion and dedication in European hardcore.) There have been a lot of things going on in the reflections department the last time since we published a magazine.

The label really took off and just recently we released our 13th release already and we're not planning on leaving it to that. Somehow the record label and magazine work together really well because let's face it, it's free publicity for the records and due to the zine, people get to know the label. On the other hand, we want to keep things separated, similar to those labels that suddenly seem to find the need to do a zine and come up with a catalog hidden in advertisements from themselves and other labels and such, bad, and some interviews by email. That's not a zine, but just a smart way to sell more records. Don't get me wrong, there's nothing wrong with selling records by the hand, use a catalog, zine that can be taken seriously and where a real dedication was involved.

Reflections started as a zine and now it may as well be a label, we'll let me put this different. See Reflections as some sort of 'collective' that releases different projects. And those projects can be anything: records, a zine and well, in the future, a so books. Reflections Magazine is where we can somehow show our personalities. Where we can portray our ideals and just in general tell more about the people involved in hardcore and show there's more than just music. You've heard that a million times before but we still firmly believe in that. Where the label is more a way to give bands a chance to get a record out and help those bands. Reflections Magazine is all about US. It's about us doing interviews with bands that we like and find inspiring. Sure, we have some help now. We get so much review material that I can't do that all by myself anymore. We have some friends who helped us out on that. Their opinion is theirs and theirs alone so don't go bother any of us about that. Everything else however in this publication is either by me or Suzanne and you can tell us whatever you want. We don't care. We decided that as it's our magazine, that we do A LOT of work for we can write and say whatever we want and publish whatever we want. You may disagree, we don't care. Sure, as I write this I know that somehow we may get some negative reactions that might even effect the label. People won't see the label or the zine different and I could imagine that when people read certain reviews, they decide not to distribute or sell our records anymore because we wrote a bad review about a band they're somehow involved with. If that happens, So be it. We know where we stand and we're not compromising on that.

Since we're doing the label we slowly but surely found out that there's a whole, big, 'grey' area where people don't give a shit how things are being done as long as they make money. I know that there are quite some distributors and labels out there that don't give a shit what they sell, as long as it delivers them cash. I surely don't know where we will end up once we're doing this whole Reflections thing full-time but

I've seen enough to keep away from doing vague business. Maximum Rock'n Roll had this quote and it said: "You don't have to fuck people over to survive and I strongly believe in that. I know that when you start doing a label, a band and official, you have to increase your prices a

little due to taxes and all. And don't have a problem with that. But as so know that you CAN keep doing things from an idealistic basis too, without using the aggressive and somehow even false advertising and marketing concepts the big word uses. This is still hardcore people. An alternative to the music industry and capitalism, which is not another way to exploit the kids.

Why I'm so concerned about the whole thing? I guess because right now Reflections is pretty close to getting official as well. And we've literally been awake many nights struggling with the whole business thing and where we stand and where we could end up. The thin line between being nothing more than an only-but-profit pursuing company and being involved for the right reasons is even smaller than I thought and I find it one of the most difficult things that I've dealt with the last couple of months. And I want you to know that. Plain and simple. I want you to know how we do things, how we work and how we think about certain topics. You may agree, you may disagree or just not care at all. At least you know. That's important to us. When you read this issue you'll notice in the interviews as well how many times I ask questions concerning DIY topics. It may be boring to you but it's an important topic to us.

Another important topic to me was all this separation in hardcore. All these people that somehow feel like they're 'the elite' and all. Come on, cut the crap! Don't give 'new' kids a bad time for not being as 'DIY' as you are, or for not knowing that small band that's so full of ideals. We all started by getting to know the big bands from the big labels. Don't separate yourself from others who might not know as much as you do. Try and get those involved with what you do and show those people how things can be done differently. That's a way better approach and something I hardly ever notice in this scene. What's so hard about being nice and helpful to others? Although some of you might think otherwise, in our book hardcore is still all about communication and friendship.

Okay, enough rambling, I'll just leave this intro for what it's supposed to be: An introduction to a new issue from Reflections Magazine... I simply hope you enjoy what you're about to read and well, maybe even learn a little.

JOHAN,
ON BEHALF OF THE REFLECTIONS TEAM

**HARDCORE WILL ONLY
BE DEAD WHEN IT
CEASES TO BE A VALID
MEANS OF EXPRES-
SION, AND SINCE I
STILL FEEL THAT
URGENT ANGER
EVERYDAY, I REFUSE
TO GIVE IN. NO
MATTER HOW FAR YOU
DRAG IT THROUGH
THE MUD AND THE
MEDIA, YOU CAN'T
TOUCH WHAT IT
MEANS TO ME!**

BLOODPACT

In the process of compiling the tribute to 7Seconds album "fight the world not each other" we somehow got in touch with Andy Dempz who we kinda 'knew' from playing in Earthmover and doing +/- records. He definitely wanted to be a part of the compilation with his new band Bloodpact and he said he should also send a tape with other songs they wrote and most importantly he said, also a lyric sheet. When the tape arrived we were blown away by the energy and most and for all by the lyrics and firm statements. "We intend to set the world on fuckin fire", that sentence consisting of only nine words meant a lot to me. Bloodpact didn't seem to care about having a good sound or playing the most technical stuff. These kids are hardcore... in its purest form. From there on we stayed in touch and actually developed a friendship. A friendship that only grew stronger when we met in Cleveland where Mainstrike played with them. Andy talked a lot between songs and that alone is something you don't see often with bands in the US. When we hung out and talked that evening I somehow felt this common bond I rarely feel with people... How could it be any different than that it was great we could hang out again in Belgium when they played at the '99 Ieper festival. I did this interview in the Mainstrike van outside the venue in Cleveland... You should've been there....

How did Bloodpact start?

It was supposed to start a couple of years ago, John the guitar player and I know each other for about eight years or something and we wanted to do an all straight edge band and it kinda was a joke project. So, we put it aside as we couldn't find anyone to play and by the end of Earthmover, and well, I played guitar for that band so I didn't get a chance to talk, and ehhh... At the end of Earthmover I had somehow 'gathered' all these ideas and stuff from what I saw and I wanted to get away behind the guitar and be able to talk. When we were in Europe with Earthmover I decided that once I got back home I wanted to do this band seriously. I went for it and we got together very quick. John played guitar and Annie plays bass. We borrowed Dustin from Next To Nothing for the first few shows and the 7" and the song for your comp. on drums but as Next To Nothing plays a lot he had to quit we got Adam and so... that's what we're now.

WHAT'S IMPORTANT FOR US IN THIS BAND IS TO SAY THE THINGS WE WANT TO SAY. THE PEOPLE WHO WE SAY IT TO AND THE WAY WE SAY IT. WE'RE NOT WILLING TO COMPROMISE ANY OF THAT.

The first thing that I noticed about you guys was, besides the almost 'refreshing' music, the statements you wrote... About the fact that you don't want to be on a huge label and that you don't want to be a 'big' band and all that...

There's not really a point for what we want to do. It's important for us... how do I say this...we don't see the point.... At all! What's important for us in this band is to say the things we want to say. The people who we say it to and the way we say it. We're not willing to compromise any of that. And so the labels that we work with is a big part of how we want to come across. And it's important to me, I think,

to show that we work with friends or with labels that have some sort of political or idealistic convictions behind them to get that across. It's important to us to work with labels that don't exactly work like the way a lot of big labels work. Like I say, we rather play at fifty kids that care than to five hundred who only care about the music. Like people like you guys and ourselves, people who are not necessarily older, but people who really think about what's going on and this is just much more than some sort of soundtrack for a period of people's youth. This is more than a costume that people can put off when they're older or whatever. That's more important than being on a big label and playing for a lot of kids. I see the point where bands get on big labels to get their message out more but I honestly don't see that happen because you're in generally speaking to people who don't care anyway.

But what's a big label to you? Is Revelation a big label? Is Equal Vision a big label to you?

It's hard to say, and I can't speak for anyone else but to me... There's a difference, even though you can't really put a name on it, between say, Seein' Red and any band on Equal Vision.

What about Trial?

Okay, Trial is unique. Trial are friends of course and... okay, this is kinda 'secret' stuff. Greg (Bennick, the singer for Trial), I know, isn't really 'keen' on doing the big label thing. But he wants to give it a try because what he says is so important to him that he wants to get it out to the big audience and see if he can get their reaction. We, that's Plus/Minus Records are going to re-release their New Age EP with a 45 minute radio interview and that's amazing...

Wait, I read about that in Inside Front Magazine!

Exactly, it was on a big, commercial rock radio-station, thousands of people listen to that show and he said some of the most incredible and inspiring stuff I ever heard. If anyone can take that shot on a big label it's Trial.

What if some label offered that to you? You have that strong message and..

....I'm not really interested. Like... I don't know the people. I don't know how can they even come about. Everything that we're gonna do with this band is with people that we're friends with or that we wanna be friends with. I don't see that happening. We don't tour a whole lot because I have to stay home and take care of my dogs and my label. We're not gonna be this big touring band that you see so much these days... Like six years ago you just had these great festivals and nobody toured and now every band seems to be on tour constantly. It's not that interesting anymore I think. I'd rather work with friends anyway... That was a part of why Earthmover broke up. Some of the guys wanted to have this big label backing them up and then touring all the time but I just don't want to do that. I like being on the road and stuff...

Because I somehow had the impression that... like you had this line on the demo-tape you sent, that said something like: "we want to set the world on fucking fire!"... I imagined you had this 'big' plan as a band, this big goal or... how do I say it... That you wanted to do something different...

Yeah, everything this band is doing is an experiment. The start was to see if I could write these really fast songs... and make them any good (laughter). It was to see if I could actually sing. And maybe most importantly, to see if I could speak effectively between songs. So, that was kinda the 'first phase' and we accomplished that. And then it was like kinda

'refining' it and to write the 12" record. That's eleven songs and we recorded two more of our own songs and a cover, so that's a ton of stuff and well that's kinda the second experiment. Now we're doing this little tour and see how that goes. As far as big audiences I would say... We're influenced on this by Black Flag. They said: "we're proud of ourselves because we're not in the entertainment section of a paper but we're in the news section of the paper". They

effective. But I think a different approach in saying; "yeah, we're gonna speak to all these hardcore kids all over the world" is to take it back to where you come from and see if you can create some impact in your own community.

But are those people interested?

I don't know. That's what I want to see..

I'm just thinking about the music you play. Most people just think about it like

have similar ideas about this band.

What's the most important thing for you guys? What's your main priority right now? I mean you could go "I want to change the world" but... you know what I mean?

It's hard to say because we haven't covered ground twice yet. Each song is pretty much different. The earliest songs were mainly about what was making me angry at that time so there's a lot of inner-scene politics in it. That's why the lyric sheet that comes with the 7" has actually explanations why I think that stuff is important. It actually matters because this could actually be a really effective working community. That is really important to us.

And on the new 12"? I just got it at this show and I actually just read two lines that really 'hit' me. It was something like: "workers in a factory who don't care about socialism and all", something like that. Can you tell me something more about that? (This is about the song "have you ever met any actual members of the working class?" from the Bloodpact / Varsity split 12")

Okay, I majored in Economics at the university I just finished. Part of what we covered was that one of the basic premises of Marx' theory was that there would be a worldwide capitalist collapse which leads to a workers insurrection. But the thing is that they don't think that the capital stock is going to collapse. It seems that it's just building and building. They don't know... Economics is so much educated guesswork... but it seems like one of his basic things was mistaken. He couldn't have foreseen the way technology would develop. But the basic idea of that is: In the US, workers are either unionised, and they're making so much money that they're in really good position. Living like the working-class isn't like 'dirty guys in a factory'. It may look that way but in the weekend they take their boat off to the lake up north where they own a cabin. Those people have it really well and they're not gonna care... you know? Or the other people who do wanna improve their situation those people are often so 'bogged down' in just trying to get by day to day. They get trapped in this weird little cycles. Like I can get away by not working very much because I've realized that it's way better to not consume, like \$200 shoes or jackets with sports symbols on them and shit like that. When you realize that you don't need that, you don't need to work for that. You can work for rent and for food. And well... Food... A lot of people in the US go to eat at McDonalds everyday, people who don't have a lot of money to spent eat there everyday and that's strange because beside the fact that McDonalds is really expensive it's also incredibly unhealthy. So, that affects other aspects in your life. So, I don't know if that comes down to a lack of information but they get so bogged down in this situation that they have to work three different jobs at \$6 an hour and they don't get overtime.. Because when you work more time than 40 hours you get 150%. But they don't get that, because they



would play and there were riots and all. That's kinda the next stage for us.... You know, all of us live in Ann Arbor which is based around the university of Michigan, the atmosphere is really conducive to spreading ideas and stuff like that. So, I think we're in a prime position to... We don't want to be like 'famous' in our own town, but we want to... and I don't know how this is gonna take shape now, and this is kinda a next big experiment that we want to do with the band, and that is to try and make some kind impact on the local community. A lot of bands want to be on a big label because they want to: "meet all these different people". Part of why that isn't gonna work is people don't function efficiently in communities in over, say 200 people. There were some experiments and I wish I could quote them, but they according to prime-mate brain-size they charted the groups that they work in, from the biggest to the littlest and according to that charge, humans work best in groups to 200 people. And if you think about that, the scenes which are the most personal and the most political are the smaller ones where there are no more than 200 people involved. And then, if you want to look at it internationally as well, like you and I, we work in a circle of probably 100 to 200 people because it's too hard to work with many more people in the DIY- personal business. So, honestly I don't think speaking to audiences and people over 200 just isn't

a lot of noise. No matter how you represent the band or what you say in between songs....

That's what a part of the experiment will be. I think that maybe we make a record that we change the sound, just as an experiment cause yeah, I see that our music is real fast and distorted and all... And all our stuff was vinyl so far because I like the package and how it is presented and all but maybe we'll do a cd once and make it like... cheap, so we sell it for a dollar or something and spread it in the city. I don't know how that will work out or anything or how that's gonna take shape but that's another thing for the future for us. We're like to create some impact locally. Like in our city there's stuff going on. There's a forest. And half of it is city owned and half of it is privately owned and they want it to be privately owned and people can't go to that forest anymore then. So there's stuff going on that we as a band can maybe do something about. Part of it is to just see how it goes and what we can do. I've done the 'be in a band, do the album, go on tour kinda thing'. None of that matters anymore for us. We do what we want.

Aren't you afraid of getting tangled up in it anyway? Maybe the other members...

Not really. Because... you know Annie and John have another band and they want to do that all. They haven't done that before. And then, Adam... the unique thing is that we all

have these other jobs and they get all tangled up in it. And when those people don't get information on that, which they don't because they simply don't have the time to get informed, how is something like communism or socialism ever gonna reach those people? You know what I mean?

That's the basic idea about that song.

That was one of the things...we were only here in the US for five days and we went to this mall and I was like..."Oh my God!", it's like every American family just hangs out at the mall. A place based around consumerism.

yeah, like if you're not shopping, you have to leave. And that was one of the greatest things when we were in Europe. Number one: there

Hmm.... (silence)

In that matter: Do you believe in people? Not really...(laughter) and that's why something like hardcore matters so much to me. I mean, people like you; we share the same ideas or the same visions... Think about the fucking world around us! It's so easy to close your eyes and accept what's going on as being normal. Think about it: Everything we do is completely insane. We're not even supposed to live in cities like this. We would be so much better off if we could live in these little groups with say, 200 people, like on the shores from the great lakes and have water from that and get food from gathering it. Not farming. People don't even know that farming is annihilating the wilderness. People go there and say: "hey, we're in the country-side".

Well, you're not! There used to be a forest there and the knocked it all down so they can grow corn there for miles and miles. It's weird... And it's hard to look at everything around you and say: "this isn't right". It's easier, even for me, to close my eyes and pretend it's just not there. But in the end, I fucking can't. Like my whole life, my parents couldn't think of a job that I could do because I... I just don't fit. (laughter)

WE HAVE THIS INSANE 'NEED' FOR ECONOMIC GROWTH AND IT'S INSANE. THAT'S THE WHOLE IDEA ABOUT CAPITALISM. KEEP GROWING AND KEEP GROWING, BUT WHAT THE HELL ARE WE GROWING TOWARDS?

are so much small shops in Europe and people buy food there. Little shops here have Coke and beer and it's twice as expensive as when you get it from a grocery store and you don't need that shit in the first place. You don't have small grocery stores here because there's these huge, fucking factory farms that dealing these huge volumes to these huge stores to these huge costumer bases and the small stores that can get better food where you're dealing with someone face to face, it's been choked out of business. And to see it differently in Europe was a good thing to see. A scary thing however was that in Europe you have this EU proceedings because that will open the door for some of them to expand internationally and you'll also get these fucking 20.000 square feet of store... We have this insane 'need' for economic growth and it's insane. That's the whole idea about capitalism. Keep growing and keep growing. But what the hell are we growing towards?

I was thinking about that a lot lately... How do you think... to me it's like: To where can society keeps growing. To where can we keep doing what we're doing?

I don't know... how much can they take out off the earth...

Exactly. When is the end there? When do we reach that point where people go: "oh, we grew so much and now there's nothing to grow from anymore"... Do you still think positive about all that? About we, people keep on destroying every-thing. Are you still optimistic that the world will actually get some insight?

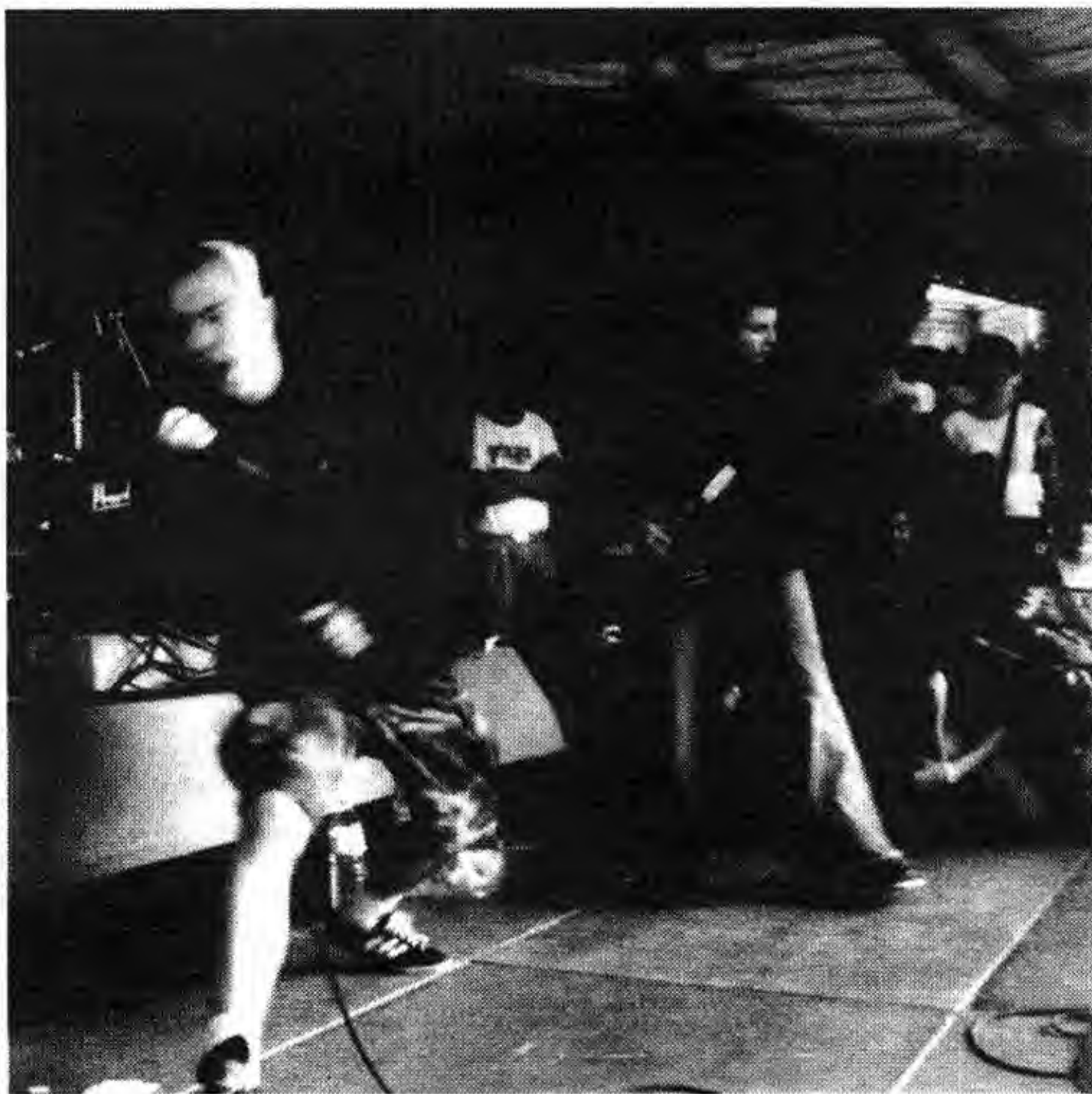
Well, in the long run... If they keep on doing what they're doing they will get to the point where they can't. They're gonna have to do something about it and it will either collapse or they'll find a way to do things the right way. The problem is that when they get to that point, they've destroyed everything on this earth and there's nothing left to build from.

But do you still believe in this whole idea of making this world a better place and actually change things?

hardcore...

It's typical. There's always been these different kinds of 'fractions' in hardcore. You can go from Seein' Red to Trial, to Floorpunch to Blood for Blood and each of these bands represent something completely different. And people that are into Blood for Blood will probably never even know that Seein' Red exist and vice versa possibly. Yeah, it is frustrating but I don't let it get to me. One of the main things about the hardcore scene is that it goes in cycles. Like here, I know that these bands who want to play for a ridiculous amount of money, I know they won't be able to do it and so there way of doing which is eating in restaurants, sleeping in hotels and all, you can't do that in the US, so it will fall apart and it will be more like six years ago when bands like Chokehold were around.

Okay, let's change the subject. When you guys just finished the show I said to my friend here (pointing at Jeffrey, who was also in the van-Johan), that you strongly reminded me of Rob Pennington. They way you talked between songs and even the way you look... It just strongly reminded me of a By The Grace Of God or Endpoint show... the whole feeling actually. I just wanted to tell you that. As a compliment.



Don't you sometimes feel disappointed about how the hardcore scene evolved over the years? Like, we were at this festival and there were bands playing that, to me, were nothing but gangster-rap wannabees with nothing to say. And they were there, just being tough on stage... and they consider that

Thank you. That's awesome. I began listening to hardcore in 1989 and it was most early eighties bands like 7Seconds, Suicidal Tendencies, Minor Threat and all, and I didn't even know that hardcore survived through the mid-eighties. I was too young to get to shows and that took 4 years and the first solid hardcore show I ever went to was an Endpoint

show. And I saw them a couple of times, I saw By The Grace Of God a few times and I saw their second to last show and the way Rob developed through the years, is a big inspiration to me. Bloodpact actually started when By The Grace Of God quit.

What do you think about them 'retiring' from hardcore... on the other hand I heard they started a new band to. But...

They did? That's great. I heard they still came to shows every once in a while. I don't know. I understand where he's getting at. Maybe it's

time to start something completely new so that you can't shed the stupid elements of the hardcore scene. But I don't know how you can avoid that in anything else you start.

You think it was any better back then? To me it seems like most of the bands were more aware...

That's for sure. But that will come back. We're sure as hell trying. The coolest thing about this band is that... most shows we're playing people just stare at us but at the end there's always a kid afterwards that says that it's cool that we talk in-between songs. Most bands don't do that anymore. I got so fucking tired of seeing bands that just go: "I wanna see you mosh!". Is that all you fucking have to say? And I think that's coming back. Faster music is coming back. Like Deathreath and Talk is Poison. Faster stuff and bands that actually have something to say will come back and that's great. I am really into the metal and chugga-chugga thing but where it started for me, I started with fast stuff and that still keeps my heart going!

You did the 12" with Varsity that, well, it's a typical "youthcrew" band. So, what do you think about this whole 'style' that it actually is?

I think that... If it's a movement, where is it going? It falls into the spot where it can easily become a costume that people can easily put on, complete with clothing, music, friends, even mentality and attitude and they can take it off in a couple of years. So I think it could very easily fall into that trap.

It was... where was that second show that we played Jeffrey?

Jeffery: The one in the parking lot? With all the little kids?

Exactly! Where there were all these young kids from the suburbs...

You know, I recently was at a show with The Swarm and In My Eyes and these bands that



played before them, I was looking at them and I knew that they were really young and I was "what's weird about these guys?" and then I noticed that they didn't have any hair on their bodies! They wore shorts but had no hair on their legs. They were that young! (laughter)

How old are you then? (laughter)

Well, I just turned 23 a couple of days ago.

So, to US-standards you're pretty old already.

Yeah, in the US I am, in Europe the age is a little bit older, at least it used to be. Like all the people in England are old. I think that maybe, because in the US, when you're getting older it's not really acceptable to be involved with some counter-culture-movement. In Europe it seems that there's more political stuff going on and more movements for that so that may be one of the reasons that older people keep involved with hardcore as well.

But then again, when you have a bunch of friends, or people that are close to each other, within hardcore, with similar ideas, how can that so easily fall apart then?

I've seen people... Like from 1993, Detroit hardcore, people who are still straight edge, are probably the people in this band and Eric Element who put out our 7". And maybe a couple, a handful of others. And I don't know how that falls apart...



I could never imagine that one of the people in this van right now, would drop out but somehow that happens with people...

Maybe part of it is how this first affected me is that I was into hardcore by myself before I met anyone that was into it as well I was into it for myself for almost 4 years. So, it's a very personal thing for me and it had never anything to do with searching for an identity. Maybe that's why I don't understand that people get into it and pick up the costume and take it off the next day.

Okay, something else: If you had to write a song right now. Where would that song be about? What really affected you the last few days?

I was talking with Anny and she was pretty angry she had to pay like \$120 for an extent for her passport to go to Europe. And the thing is, we pay taxes in this country and actually hardly get anything out of it. Except for the most basic things like roads or something. And compared to Europe the roads suck too! European roads are done properly and they last a long time. Over here it's like this: The companies who make roads have contracts with the government that they fix and build roads and they don't need to do things properly because they'll do the job anyway and they can keep doing that job because they do it so shitty that they have to re-do it every time! And that's ridiculous! So, Anny has to pay, out of her own pockets, for a passport. To get permission to leave her own country. And you pay tax money and half of it is used to drop bombs on foreign countries. It's fucking ridiculous! But to write a song out of that... I had a few songs up my sleeves lately. I had one song, or phrase that was like "I want to be the bullet to kill your fucking scene" which is about... I want to be the instigator when people finally see some things and leave it behind because they see

how dumb some things are. Another thing was that anyone who is intelligent and compassionate should be deeply offended by the American government in particular and well, any government in general.

Hmm, something comes to mind now that you speak about the government: I saw something in a US newspaper today that said something about Jerry Springer (the talk show host) wants to get into politics? I was like: "now that's typical American!" But oh well...

Besides that, It has gotten to the point that now the laws are shifted to where the government slowly takes away all the freedom we once had. And people seem to accept the fact that when you're a black person you have to deal with the police on a weekly basis for example. The government is slowly 'eating' away our freedom. And because it's all these small regulations that they keep putting on us we don't even notice and accept it and that's what drives me crazy!

How come you are different? Why do you think different than thousands and thousands of other people in this country and anywhere else? Where is that coming from? Are your parents important in this maybe?

I don't know. Part of it maybe, my family seems always somehow a little bit more independently than mainstream American families. So, that's probably a big part of it. My dad never had a job where he had to be 'in' at a certain time and 'out' at a certain time. So, I've never seen him having this robot-factory kind of job. And he was always very intelligently critical about the world around him. When I came to some conclusion he always pointed out where and how I could look different at things and showed me where I could possibly be wrong. I think that's a pretty important part of it. Like... well, my family is pretty smart (laughter) and... **You never rebelled against your family? Like that's the natural thing to do, right? (laughter)**

Well, my dad may not understand what I was up to but he always had enough faith in me that he knew that what I was doing was all right. But after my mother died and he got remarried and I had a fair amount of trouble with my step-mom that was a main focus at that time and I moved out as well so that was kinda when I 'rebelled', but as said, when I moved out and we gave each other enough space, that all worked out really well. About the rest of my family. That's hard because I don't discuss what I do with them very much because it's hard to explain to someone at the outside. But it's just what I do and well, my family accept it. **I noticed, and maybe you don't want to**

I WAS RAISED WITH A GREAT SENSE OF SEXUALITY, NOT THAT IN 'FREE SEX' OR ANYTHING LIKE THAT BUT IN A WAY THAT I WAS RAISED WHERE WOMEN AND MEN WERE TREATED EQUAL AND WITHOUT SEXISM.

talk about it, and then say it, but you said that your mom died and my mom died to, so I was wondering: how did you handle that?

I... I didn't handle it very well by most people's standards. I shut it down. I saw how deep it hit everyone else in my family because she was an amazing person. And I, I was in fourth grade, so I was around eleven years old and I saw everyone hit so hard and I wanted to be the strong person for everyone else... Imagine that, at age eleven. So, for years I didn't cry over it and then... Another great thing about my parents was that I was raised with a great sense of sexuality, not that in 'free sex' or

anything like that but in a way that I was raised where women and men were treated equal and without sexism, you know what I mean? So that deeply affected my early relationships and I'm really thankful for that. I was raised so that I was always happy and confident with my own sexuality and identity. So, something that I was really into when I was like fifteen was not to 'score' but to find someone to talk to. Luckily I met some wonderful people over the years when I was young. It's just like... these psychological standards that you have to go through when you lose someone, according to psychology, I don't buy that stuff so much. I don't see that works for everyone. Maybe it works for some people but it didn't work for me. There's just certain ways that I deal with things that I think are better for myself.

I guess we should leave it up to this. I'm really happy to finally have talked to you... like in this way. I don't know how to say this but I'm really happy that there's still persons out there in the hardcore scene that have something to say, that care and are not afraid to do so.

That's awesome. Thank you. People like you and Suzanne... that's what means so much to me. Most kids... Like to each their own. That's all fine with me and I respect that when kids just want the colored vinyl and the shirt. That's great but I don't really care. But when someone is really into what we are really doing and cares about it.... That is what Bloodpact is all about. ■



all's fair in
Love & War

visit
equalvision.com
for tour schedules,
band info and
news

Saves the Day
"Through Being Cool"

EVR \$4 CD/LP - CD \$11 / LP \$8.80

BLAME
"It's All About Love"

EVR \$3 CD/LP - CD \$11 / LP \$8.80

Equal Vision Records
PO Box 14 • Hudson NY 12534
<http://www.equalvision.com>
Send \$1 for a catalog or visit our website
Prices listed are postpaid 4th class
Priority Mail is \$3 extra, UPS is \$4 extra.

EQUAL VISION

Ramblings of a mad woman

By Sri Kesava

It's true that people are multi-faceted, yet society is designed to pigeon-hole people so that all their lives they are known as a 'mother', a 'doctor', a 'baker' or whatever. It's strange, because I find I can't be completely fulfilled by one label, one function, one persona. By nature I vary in mood, likes and dislikes in a single day, what to speak of an entire lifetime. I guess it's just the tradition of class structure that a person is born a serf and dies a serf and perhaps it's only saving grace is that it serves as some kind of external social stability. Although as a maverick, this notion repulses me with it's painted smiles thinly veiling gross discontent. It's only recently that the idea of actually choosing a lifestyle or profession has become an option. I mention this because in my own life I've seen how I am multi-faceted and yet, even though there is the legal freedom to satisfy my different dimensions, at the same time sometimes life just isn't that easy.

It's like we're all 'free' to buy a Lamborghini but we're not all able to. So just because I'm free to be President of the United States [which I'm not by the way] doesn't mean that karma will allow it. To me karma is a term that can be used as a specific and also as the sum total. In terms of the subtotal, I guess loosely translated, karma is sort of a definition of what dish you were served in this life, like leaving a smorgasbord table with the potato dish but you missed out on the strawberry pie. It's only good or bad depending on what your own desires were. If you don't like strawberry pie but love potatoes then it's good, with the converse also true. I was born to immigrant parents, but I only sensed that deeply from my father. My mother had come over from Holland when she was 9 years old and so in many ways she was a regular Australian. My father on the other hand made it to Australia as an adult having already lived an arduous life. His spirit and determination instilled in me a strong belief that I should never limit myself, that the proverbial 'anything' is possible. Maybe I'm older and wiser, or maybe I'm older and cynical, since I am so close to my own mind it's hard to be objective, but these days I'm not so sure even though 'anything's possible', whether in fact that particular 'anything' is going to happen. Hard work doesn't always equal great results; sometimes lazy people get breaks without trying, sometimes cruel people achieve great material wealth. I can personally think of examples for all of these. That's why the theory of karma combined with reincarnation makes complete sense to me. There are other possibilities of course. For one, this world could

be a total random occurrence and all within cosmic mutants. If this were true, then the concept of 'fair' would only exist if there were blatant reactions for actions. Like if you slapped someone's face, they slapped you back, no victims, tit for tat, Jews gassing Hitler. In reality we don't see that at all. There are victims, and often they die victims. What about a baby in Somalia that lived for 13 minutes before expiring? Where is the fairness? The other, more subtle concept of 'fairness' or 'cosmic retribution' could be where ones punishment or reward is translated into a peaceful, happy mind versus a tortured one. Again, while I think this happens more often than not, there are still exceptions to the rule, still examples of cruel people that seem to live guilt free lives. From a personal perspective this type of relationship between action and reaction is one of the most potent for myself. I've gained a lot of peace based on my character traits and any dis-ease [in it's truest sense] has

been caused by a lack of character in dealing with others, my higher power and the world around me. Giving all these things consideration, I then lean toward the concept of karma and reincarnation, not because I have empirically tested it, or rather if it's

true I have tested it, but have no recollection, but because it seems to make the most sense. And this, again, rests on the theory that existence requires 'making sense', something which most humans seem to need, but doesn't therefore make it true. The reason why I bind reincarnation with karma is because we don't all seem to be born with a clear slate. There may be different definitions of what is beauty, what is wealth, what is happiness, what is the goal of life, but whatever your particular idea, I would be able to give an example where someone, somewhere wasn't able to achieve 'that' given the hand they were dealt in this lifetime. So one possibility for being born with varying degrees of good fortune is that what we are born with is the sum-total of our actions/reactions from our previous life[s] and perhaps the goal is to do the best we can with what we've got to improve our character and ability to love unconditionally. The what and how, is karma and reincarnation, the why is love. This is the only reason that can explain all the variations, the other reason is no reason, random chaos with snatches of beauty. Both possible, but the need humans seem to have for a 'why' doesn't fit because in order for random chaos to truly fit it's definition there would be no need for a 'why'. On another thought, just because there's karma and reincarnation doesn't necessarily mean there is a God either, it strongly suggests it, but I think at most it proves there is some sort of higher power, however vague a concept.

Mine is not to prove or disprove the



existence of God, it truly is a personal, experiential relationship although I don't mind others proving it or disproving it, but I do hate religious zealots. I often think that these people would have become neo-Nazis if that 'club' had got to them first. Truly spiritual people are my life and soul, without the Sadhu's, Saints and Mother Teresa's of the world, life is just a shit fight. With these people in the world, life has some direction, some reason. A lot of people find this same raison d'être in bearing children. I guess it's because it is the closest average people get to unconditional love. We don't treat lepers, AIDS victims or the disadvantaged, but most parents do stay up all night with their children during the measles. Even though children are an extension of our own personal ego, just like our country, our job, our clothing, because they are so needy they evoke the best we have to give [or sadly the worst]. I've heard the saying, "a mother's love is the closest thing to pure love", I'm sure that applies to the father too, but there

is something very primal about the breast-feeding connection between infant and mother.

An article should have form and reason; I profess to have included neither. These are merely ramblings of a mad woman...

Sri Kesava **Go check out her website www.SriMusic.com to get the latest updates or how to order her records**

Roots

By Nathan Wilson

Hey my name is Nate Wilson, and I've been involved with punk/hardcore for about 15 years of my long life now, since around like 1983. I have to admit that most of what I listen to nowadays are re-runs from the 80's. Bands like JERRY'S KIDS, the FREEZE, NEGATIVE APPROACH, HERESY, the NECROS, SEIGE, YOUTH BRIGADE(d.c.), CHRIST ON PARADE, the ABUSED, RATTUS, ANTIDOTE, BGK, GANG GREEN, DEEP WOUND, old AGNOSTIC FRONT, the FU's, DRI, CODE OF HONOR, RKL, SEPTIC DEATH, CCM, VOID, VERBAL ABUSE, the GERMS, 7SECONDS, URBAN WASTE, LARM, SSD, RIPCORN, DISCHARGE, CRUCIFIX, NEGAZIONE, POISON IDEA, there are just too many great bands from that time period that I still listen to that I can't name them all. Back in those days we didn't have computers, and mall stores like "hot topics" to discover underground music. It really seems as though things have changed so damn much that kids have started taking things for granted. If you want to find more extreme music, you can always find it through zines, web sites, and word of mouth now days. Things used to be a lot different.

For some kid in the middle of Wyoming in 1982 who heard the dead Kennedy's for the 1st time, then started to search for other stuff, he really had to dig to find stuff that was similar. Records we're hard to find, pressings were usually super limited, and if you looked any different from your hometown rednecks you chanced getting your ass kicked. I think its great that we've been able to change most of this, but at the same time it makes me sad to see kids who are just starting bands or getting into "hardcore", and not looking deep into the roots of the stuff. The roots of hardcore are so important. It seems people are starting bands that are influenced by modern bands with out really realizing that these bands were influenced by some bands who really worked at changing society, and the music industry. These bands I speak of had little influence from bands other than what they were listening to (classic rock, heavy metal, and new wave in most cases). They stole elements from this stuff, sped it up and invented a new type of music... Hardcore. I guess what really bothers me with the hardcore of the 90's (well actually 2000 now) is that in most cases these newer bands are influenced more from 3rd generation hardcore bands, and SLAYER. It all comes off as having no real feeling or soul. These bands in most cases seem to take for granted that because of the "roots" before them its easy to sell thousands of records now, tour, make connections (with out really having to put too much effort into it), put out your own stuff, make and sell merchandise, etc. Things have become more accessible now. Times are different, people's attitudes have changed. You can now walk down the street with a blue Mohawk, or a shaved head, and most likely not get your ass kicked. That to me is good I guess, but we need to realize the reason why is because others before us have helped to change and mold society.

So instead of starting a band to sound like Hatebreed, or Snapcase (because these are your favorite bands), try to search and find what bands influenced them, you're favorite band. There is an endless supply of old classic punk/hardcore out there that's just waiting to be listened to. I hope the kids reading this will maybe seek out some other stuff. You can reach me at cryptocomx@aol.com.

The following web pages are some

valuable underground do it yourself hardcore related things. Great list with links to international hardcore/punk acts (this page is essential) http://homepages.iol.ie/%7E_naughton/links.htm One of the best underground mailorders on planet earth- <http://www.vacuumsf.com/> One of the cheaper more reliable distros- http://www.ebullition.com/My_distro/label.html <http://members.xoom.com/gloomrecords/> One of the greatest stores on the East coast- <http://doubledecker.hypermart.net/> More hardcore/punk links <http://members.tripod.com/eiskonfekt/lostpunks/blank.htm> For collectors and record scum <http://plaza.powersurf.com/paul/punk.html>

many of us were able to find a group of like-minded people who share our frustrations and understand our anger. The possibilities for involvement are unlimited. Each of us has something unique to offer so starting a zine and booking shows or starting a band and putting out a record is within everyone's capabilities. This family atmosphere allows us to be surrounded by support and enthusiasm in whatever tasks we undertake, feeling safe and secure with each other and ourselves.

When new kids come into the scene sometimes it takes them a little while to understand the dynamics of a show. They see the brotherhood and friendships along with caustic sentiments and "violent" behavior. We are angry at society and

True till equality

By Tamara Kleinveld

The hardcore-scene as it is nowadays is still male-dominated, nobody can deny that. Nobody can deny also that there still seems to be some sort of intolerance towards women. Some people call it jokes, but since I think every structural joke has a core of truth in it, I can't laugh about it. I also can't deny it, because I see this form of intolerance as a form of sexism that should had died a long time ago. This piece deals with the subject sexism and is based on the things I've heard, the things I've seen and on what I've experienced. And since I will and cannot speak for every woman, I think my view and feelings are recognizable for more women involved in hardcore.

A lot is said about women in hardcore and I know that I'm just someone in a long row from which the end is still not in sight. But to me it feels like the intolerance towards women is increasing and that sometimes makes me angry. The intolerance as it appears consists of two sorts of sexism. On one hand there is negative sexism: persons that are telling that the hardcore-scene is a privilege of the men and that women don't belong in it; persons that are telling that women can't be hardcore as long as they're not really dedicated to hardcore; persons that are accepting women, but then as a potential girlfriend and not as a person that is involved in hardcore. All these forms are really bothering me, because a women is not taken seriously; she is only judged on her physical features (which happens to give her the predicate women) and not on the person she really is inside: a person with certain qualities and characteristics, a person with an own personality that used to be in hardcore for the same reasons as a men. Why can't some persons accept that? Who are they to decide that women don't belong in hardcore? Don't shout about unity if you cannot really live up to that... to me unity in hardcore means making a point (conscious or unconscious) to the outside world, as a group. And since there is sexism everywhere around us (take for example our language that is full of sexism or some conventions in letters that don't have an objective rationale too), let hardcore also on the subject of sexism be a better place to be. Only then there will be an alternative... and only then we can make a stand!

On the other hand there is positive sexism. Persons that are telling that more women should be involved and that more women must be active in hardcore. As I don't think positive sexism is right too, since it implies negative sexism towards men, I consider it as right as it is used as a tool to reach the goal: equality. In that manner people can be confronted with the fact that women are equal to men and that they're in hardcore because their heart is there and maybe there is a chance that they will think about their own attitude and behavior. But if positive sexism is a goal on itself, then I consider it as wrong. Nobody has the right to tell women what to do or that a woman should do more for hardcore. Every woman has the right to decide for herself and I think most women wants to decide for themselves. So don't act like if you know what is good for a woman, since she's as smart as you to think for herself. Thereby, I don't think it's right to support a woman, only because she is a woman. She needs support in what she's doing, just because she's good in what she does or just because she's respected in what she does. That's the most honest and neutral way.

One question that is rising when you're talking about positive sexism is: why does there have to be positive sexism, or, in other words, why is it that there are not so many women involved? In my view a crucial part of the answer contains the following problem: when a women enters the scene she's confronted with a male-group and as a women it's often hard to become part



My town that created all the bass sound

By Susan Wills

I moved back to my hometown of Miami at the beginning of this year to go back to school. There are a lot of good kids down here, with just as many good bands: Where Fear and Weapons Meet, Shai Hulud, Poison the Well, Brethren, Esteem, XDestroX, Trust No One, 200 North, Portraits of Autumn (no, they aren't an emo band). John Wylie does Eulogy Records and keeps the scene going by promoting most of the local shows with Gabe from OHEV Records (Phobia, Index for Potential Suicide, Twenty-third Chapter). Although a lot of people come out to shows, most of them are new kids who are basically terrorized by a few VERY BIG show-goers sans hair (ahem) or Pantera-fans-turned-Roadrunner-fans-turned-HC-show-goers. At the fourth show I attended in my new scene we witnessed premeditated attacks on some kids. I felt this called for community action.

The following is a letter which will be signed by everyone listed above as well as local zines like Open Zine and CounterTheory and a few other interested parties and handed out at shows and, most importantly, enforced. Miami will become a scene that we will be proud of. I welcome you all to come here and check us out in a few months. Actually, don't come in the summer because the humidity will kill you. Sadly, the only Will Smith song I know the words to is "Parents Just Don't Understand" so I can't make some rad quote from his "Miami" song. Ummm, 2 Live Crew is from here though. Do you know how long I've been trying to get a hardcore band to cover "Move Something"? And this scene gave us Powerhouse and Straight Youth. Gotta love it. Viva Miami!

"Where's the Unity?" Infest

Most of us found the hardcore punk scene while searching for a place to call our own. It's the first place

parents and friends who sell out their beliefs... but we don't take it out on the kid standing nearby because he feels the same way or else he wouldn't be there. This subculture is dependent on each of us working together to create the most positive community possible. The music may demand aggression but the message demands respect and unity. If we don't give people a reason to care, no one will...and that will be the end of shows, zines, and a lot of friendships.

This scene has an element of intimidation in effect as opportunities for altercations are actively sought by several individuals. It defies the basic law of hardcore punk ethics for anyone to feel threatened or victimized without justifiable cause by another kid at a show. The spirit of hardcore demands we make a commitment to reclaiming this scene by any means necessary. If we work together and take pride in our scene, it will flourish and breed new bands and new ideas, giving us more reasons to be involved. We must invest our time and energy into supporting local bands, local zines, local record stores, and local record labels. We need to let it be known that behavior that is not consistent with creating a unified positive scene will not be tolerated, effective immediately. With your support we will succeed in making South Florida a place we are proud to call our home.

"We must be united as one!" Warzone

"If the kids are united, they can never be divided" Sham 69

1. Nerve Agents/Kill Your Idols split on Mankind? Records available NOW. Order through Rev. IT RULES.

2. Incompatible CD-ROM zine #3 out in April. Snapcase, the Enkindels, Automatic, and 13 others.

Susan Wills, POB 249014, Coral Gables, FL 33124
www.punkuprisings.com

columns

of that group and being recognized as a person. As I think, this is partly due to the fact that women are more individual and often don't belong to a large group, which can make large male-group a less familiar territory for her. When this converge with the fact that men are more willing to accept a man in their group rather than a woman, some light is giving of the problem of women in hardcore. I don't think this can be changed real easy, but I think a big step forward is made when men are willing to be conscious about the way they are acting and reacting in a group and more specific towards women.

With this I will not neglect the fact that there always can be attraction between women and men that can change the women's or men's behavior and that there will always be some differences between women and men. But that doesn't justify the existing of sexism. The ideal situation as I see it is that both women and men are treated equally or at least that sexism is as minimal as possible, since I'm aware that it's hard to eliminate all forms of sexism that are existing in this world. But women and men need to have the same chance to show them who they are and everybody most have the same chance to enjoy hardcore! Every person is different and if you should examine every person on earth you'll see that the borderline between the concept of men and women is sometimes hard to draw (except for the physical features) ... so don't draw this line in anticipation when you meet a woman! Just base your opinion of a woman on how she really is and on her personality and treat her as equal ...

Respect goes out to every person that treats another person equally. Tamara (feel free to react: tamara.kleinveld@student.uva.nl)

The Fuck You College Club Hangs out at Lake Radio

(Excerpt from the book: 'To Carry The Burden Together') By The Wurm

At the lake I saw Fatty and some girl lying, sunbathing while listening to some Lookout punk rock tunes on this huge ghetto blaster. Hey Wurm, Fatty said while turning down the volume, what have you been up to the last couple of days? Dunno, I said and laid down my towel next to fatso's one. I took a look at the girl, she was rather pretty, and I had never seen her before. Aren't you gonna introduce me to your friend? she said to Fatty. Oh yeah, Wurm, this is Ellen, I met her at the party at Pete's place the other day. Hi I said, and then turned back to Fatty Hey Fatty, have you seen Susan lately? No, I haven't seen her since the party, but I haven't seen Turtle either, me and him got busted that night when we were out finding some more liquor, rumor has you got busted too. Oh well, they'll turn up. I was lying on my back feeling a cool breeze playing with my hair with on the background the pleasant sounds off Ben Weasel singing about Kathy not being right. Wurm, isn't Susan that druggie who hangs out with that guy Dave all the time? Ellen asked with a slight sense of carefullness in her voice. Yes I replied. She kind off left the party with you didn't she? Well, the way I remember it, we went to some soccer-field together where she threw up, why? What's up? Oh, nothing she said, and quickly changing the subject, I think we ran out of beer, I'll go get some more. I watched her getting up, grabbing for her wallet and then she took off finding some more beer. She wore a beautiful black bathing suit, which perfectly matched, with her shoulder long black hair. She had really nice

legs and she didn't look as worn down as a lot of girls I knew did. In a way, she looked kind off innocent, but at age sixteen, that's shouldn't be considered a surprise, since she was coming from this really small town. I took a look at Fatty, he seemed to already have had his share of beers, and was looking like he was to pass out any minute now. I was wondering how long they were here already. She's cute I said.

The darker it got, the more people we knew showed up at the lake, and at about eleven o'clock, we were with a group off about fifteen people and I wasn't feeling all that sober anymore. The beers Ellen found got to my head pretty quick and I don't think smoking pot with Fatty after that was a very wise decision. Someone had made a small campfire and we all sat around it, just staring and talking a bit. Ellen came to sit next to me, and she had found a big bottle



of some cheap wine. She offered me a sip, I took more than one, and she offered me another one. Judging the look in her eyes, she had about enough for this evening, but so did I. I guess she was pretty drunk when she laid her head on my shoulder and her left hand on my leg. Ummm, Wurm? Yes Ellen. That Susan girl Yeah, what about her? She's pretty fucked up, right? I think she is, yes. I was wondering. Is she, like, your girlfriend? I looked at her head lying at my shoulder, her beautiful brown eyes staring at the fire and her hand going up and down my leg very slowly. I thought I knew where she was getting at. I had talked with her quite a bit that afternoon and evening and I found out that underneath that innocent look I think she deliberately put on, there was in fact a very smart girl, smarter and wiser than was maybe healthy at that age. I told her Susan wasn't my girlfriend and stared back at the fire.

I thought Ellen had fell asleep when she looked up to me with her big brown puppy eyes and whispered I think I'm not feeling too well. Are you done? I yelled at Ellen, who was standing about 30 feet further down the road, with her head between her knees, obviously feeling sick. The way I remember it, it must have been a pretty funny sight, but at the time I was too wasted to even laugh. Ummm, yeah I heard Ellen say, I think I'm done. She turned around and walked over to where I was standing. Her face was really pale and her hair was a complete mess by now.

Somehow the thought off Snow White came across my mind. What are you looking at? she asked. Oh nothing I replied, Are you feeling better? No she said, cant we just go for a walk or something? I don't wanna go back to the lake. She grabbed my hand and just started walking. She talked about school and some guy in her chemistry class being a total jerk and everything and I pretended to be interested, while actually I couldn't care less. I was feeling some major chemistry down in my own pants which took all off my attention. While she was rambling on I couldn't keep my eyes off her, the way she rolled with her eyes when she mentioned the guys name, how she kept the hair from blowing in her mouth with her right hand, man, I couldn't believe she was only sixteen. She caught me looking at her again, what, what's the matter? This is the second time I catch you staring at me. she stopped walking and looked at me with a twinkle in her eye that turned my stomach into jello. A smile played with her lips. Oh, no nothing I could hardly speak, being totally amazed by this little sixteen-year-old-to-smart-her-age. Come on, tell me. I bet she was dying to know, he he. I just smiled and nodded no and we kept on walking. She kept quiet for about two seconds and then proved again she wasn't as innocent as she wanted everyone to believe. She said I think I like you, Wurm and kissed me.

Harass Wurm about his upcoming book at wurmedge@hotmail.com

Waiting for the daybreak

By Dario Adamic

Since Tim Yohannan has died, a few of my close friends that are, in one way or another, involved with the Punk scene have asked me how do I see his death. To say the least, I was kind of embarrassed to talk about it. It's so weird to speak about people who ain't no longer with us, and if I could, I would have rather avoided somehow the topic. Still, this question that seems to perpetuate itself through this short period kept bugging my mind and made me analyze things tied to the name of Tim Yohannan.

I first have heard of "Maximum Rockn Roll" in 1985. I was a fifteen years old Punk kid, and I just started corresponding with like-minded people from all around. My first US pen pal was from Lancaster in Pennsylvania. He used to tell me about "MRR" and he praised it a lot, that I started having this very romantic vision of the "biggest Punk/HC fanzine in the world" as he liked to describe it. I started to read it a couple of years later. I've seen my first copy of "MRR" in London in 1987 and was shocked on how many information it contained, and how many bands to me unknown were featured there. I did read other zines before it, and they paved myself a road inside the DIY world, but in a short period of time "MRR" became my fanzine #1. I started my own fanzine "Zips & Chains" by then (late 1987, early 1988) and "MRR" was a source of inspiration and contacts for me. How many bands I wrote to because of seeing their name appearing on the pages of "MRR", and how happy I was when those bands started responding with interviews and sending their cassettes or albums for a review in my zine. And when "MRR" reviewed my own zine, I felt as I just have won the national lottery. That's how important "MRR" was for me.

I liked "MRR" for everything it was. It was sacred to me. It was a link to communities so far and distant, to people I will later meet and/or become friends with, to ones who had the similar vision of the world as I had. I liked it for its columns, for its scene reports, interviews, classifieds, news, reviews,... Any number that'd end in my hands was read from cover to cover back and forth. It was so romantic and it gave

me a beautiful (maybe even too beautiful) vision of what our scene looks like, and for years I was dreaming of a day I'd be able to go to USA to volunteer for "MRR". Of course, years passed, and I was able to see all the aspects of our scene, good and bad, and the vision have changed a little, but I couldn't wipe out the importance of "MRR" in my life.

The contacts I made, letters I exchanged, opinions I've heard,..."MRR" has a lot to do with it. And the way I formed myself in latter years has a lot to do with it. If this stone didn't start rolling back in 1987, would I be a vegetarian today? Would I care about the ecology that much? Would I help hundreds of bands with gigs, tours, interviews, distributing their records,...? Would've my US trip been this interesting without dozens of people I met through my Punk world? Would I've been awoken at 5 am yesterday by a girl from Canada that bought my zine way back at "Epicenter" in San Francisco and that I became really good friends with? I don't know. I'd probably have another interest, or maybe not at all, but either way I don't think I'd ever experience so much as I did this way.

I met Tim Yohannan in 1996. I went to "MRR" offices with Matt Average, and Tim was there. A year before he sent me a check from "MRR" earnings to help my fanzine, a thing I'd hardly forget. We spoke for a while, not enough that I could say I know him. He was already sick, and I knew that, but at the time I thought it was a thing that'd pass. A thought that it could take his life away from all us didn't even cross my mind. A milestone. That's what he was. For me, at least. How could I've thought he could be gone? This soon?

Matt e-mailed me the day after he passed away. I didn't know what to say. Anything would've sound too cliché. It was the end of an era. I think he was never able to realize how many lives he affected, how many ideas he inspired. I owe him a lot. A lot of things I'll carry with myself into my future will have his sign in them. I can only wish we all return to this world what Tim has given us. This is what I think of it. If we can't have him anymore, we can still have our memories. RIP.

Dario Adamic, C.P. 15319, 00143 Roma Laurentino, Italy. e-mail: hamsters@tin.it GOODWILL Records web site, tons of informations, pics and a huge catalog of HC/Punkstuff <http://www.angelfire.com/ok/thissu/index.html>

Sois belle et tais-toi

By Lieve Goemaere

Sometimes, I'm so proud to belong to the female part of hardcore scene. I mean, even though most girls are not active whatsoever, they keep on attending shows. Yes sir, hardcore to the bone! And always as cute and clean... impressive haircuts (dyed when necessary), tight girlie shirts, perfectly shaven legs and armpits, a piercing here or there... awesome! And wow, their clothes never get worn out or dirty (an option for that, of course, is to change outfits 3 times a day, as some clever minds already figured out... a woman's gotta do what a woman's gotta do). Hey, and I'm not ironic here... because, next to all this, girls have an opinion to! Just check out their shirts (girls kick ass), or their purses and bags (animal liberation!)... Oh, it's so nice to belong to group of related minds.

WELL, FUCK ALL THAT SHIT! Let me tell you one thing: I'm not a fucking target customer for girlie shirts (if that's the only thing hardcore have to offer to girls... but of course, if you make it tight and put a girl on it, you're always assured of good sales). I'm not going to deny I'm feminist because boys gave me tons of shit for it. I'm not all fucking excited when Mr. Scenester talks to me. And yes, we do talk for other reason than interviews too. I'm not

dressing up to go to shows. Don't you see it, the behavior like that, you're only enlarging all society's stereotypes? That your confirming everything hardcore is supposed to fight?

Why aren't there girls with radical ideas (a few exceptions aside)? Why aren't there more girls in bands, doing zines, organizing shows...? Why is it mostly boys discussing abortion? Isn't that a fucking female issue?! Do you accept boys stealing your rights? Or don't you have an opinion? Or don't you even care?

Maybe you get lots of attention, maybe all boys adore you... good for you! But that's not what I want. In fact, I got what I wanted: (some) people respect me for who I am (and not for how I look or how I dress) and see me as their equal. I don't think that's the case if people call you 'the groupie with the

highscore



big tits' behind your back. YOUR DEFINITION OF GIRL POWER JUST ISN'T MINE!

Lieve Goemaere, Zwaanhofweg 3, 8900 Ieper, Belgium, E-mail: lieve.goemaere@rug.ac.be **Be sure to check out her awesome zine The Ugly Duckling**

January 1st 2000

By Johan Prenger

Honestly I don't care about this whole millennium-thing. Or actually any new year in that matter. I never was someone for parties or big celebrations. I like my day-by-day routine where I'm the one taking care of surprises and moments of happiness. I never liked events where people somehow decided we should all be happy. In fact, this article is written at 9.00 in the morning on January 1st. I'm sure that most people in the Western world are still asleep. Maybe the only thing that slightly comes to mind at the end of a year is what records I liked best and all that nonsense. And, and that's way more important to me, where are things going?

And as most of my life somehow is based around the hardcore community, that's also my main concern. Dumb? Yeah, I guess in a way it is. The world is much bigger than 'our' scene. The world faces much bigger problems then whether someone is doing the right things in hardcore. Still, I'm wondering where things are going. As I reflect that to myself I'm kinda tossed in between two worlds and my goal is to combine those two... To me, in hardcore you have the so-called DIY approach, which honesty doesn't differ that much from the more mainstream scene. I sometimes kinda feel trapped in between. I pretty much consider myself a political person. I want things to change and every idea that helps reaching that goal will be embraced by me. On the other hand, I'm a realist and well, I've been involved long enough to have seen that a utopian DIY way isn't the way either. There simply are too many people involved in hardcore who want to make a buck or two, or, preferably a little more. To me, nothing wrong with

that. BUT any kid with good intentions and ideals can never match up to those with money, which once again shows that money is power. We tend to call hardcore a counterculture. And think of it: Punk and hardcore started to be 'against' the mainstream music-industry. The next thing we do, and things really didn't get any better since the introduction of the cd, we do our business like the big boys do it. Can anyone tell me why cd's are sold more expensive than vinyl within hardcore? The production of vinyl costs more, the sleeves cost more, the shipping costs more and all we do is sell it for less than a cd. Now you can imagine how much money there is made on a cd.... Think about that! And if the big labels don't change that, which they probably never will, because it's a loss of income, things will stay the way they are... I like DIY hardcore for trying to keep prices low. I like DIY hardcore for the personal approach and interaction... I just wish that people in the DIY scene got more serious about what they do. Or should I say more professional? I remember saying that before in reflections: being professional is NOT the same as being commercial!

Now, what I wanted to say? I guess not that much after all. I just love to see people who are somehow involved in hardcore, and especially those who consider themselves a part of our 'community', get a little more aware. And to make them realize that what we have is fucking special. There's no such thing in the world as the hardcore community. Dividing it into all these small segregations doesn't do it any good. I'd love to see that so-called mainstream hardcore bands and labels realize that there's more than putting out cd's ('units') and that the most important thing within hardcore is communication and (inter)action between people. Sure, the music is the foundation but things should go way further than that. We should all try and build a safe place for all those people, who are all in a way like we all started out, unsatisfied with this world and try to work on making it a better place. That's what hardcore is all about in the first place. And I guess that's all that's on my mind at January 1st 2000.

When I grow up

By Manon Laméris

When I was a little girl I exactly knew what I wanted to be when I grew up. A nurse. We lived across the street from the local hospital and I had it all figured out. I was gonna live with my parents, get a baby (my mom would take care of her) and work in the hospital. I didn't need a man, well, except for the baby then...

My mom used to like Tom Selleck a lot (she probably still does), so we watched Magnum P.I. every week. That kinda gave a new impulse to my choice of career. I was gonna be a private detective. I would drive a black Porsche, have a cat and a snake as pets and solve great mysteries. I must say that I do have cats and snakes as pets, but I still drive an old Volkswagen! I was halfway primary school when I wanted to become a stewardess. I would fly to every country in the world and live in New York City. I think I wanted a husband there, but children were too much trouble. I don't think my mom was really into this, 'cause she told me that a stewardess was nothing more than a waitress on a plane, so that kinda ruined the idea.

The first serious career plan I made was in High School. I was socially and politically involved in many activities and I think... I know I learned more from that than from doing my French homework or

taking geography tests. I wanted to go to Social School and become a youth worker. I was gonna work in a youthcentre and do all this fun stuff with all these teenagers. When I failed my fifth year in high school I went to the evening school, because I had to get out of the high school system fast and get into the world of self-expression...

What a joke! I went to Social School, was the best student of my class, became a qualified "social manager" and, although I really liked the study and enjoyed the school very much, I wasn't ready at all to step into the real world and be an actual social worker. So I studied some law and some business and some more management, but I felt I kinda lost touch with what I really wanted to do.

It came to me that the older I got, the harder it was to decide what I wanted to do with my life. It got me depressed. Luckily I'm a strong believer in the principle that the darkest hour is before the dawn. And so it is, because within a month I got a job as an assistant-manager in a health food store. That was a year and a half ago and I really enjoy working there. But I also know that it's not what I want to do my whole life. I'm getting restless, I want to have dreams again of what I want to do and what I want to be when I get older. I can't just let my life go passing by and not do something about it! Sometimes I wish I were that little girl again...

I decided that this year is gonna be my year. This year I will find my dreams again and I won't be afraid to face them. I know it will take a lot of hard work, but I have to do this. I want to be happy with who I am and what I do. The future is mine. I'm not looking back again.

Manon (markedforlife@chello.nl)

Veganism: A food issue.

A reaction by Pytrik Schafraad

In their article "Hardcore Ethics. Veganism: A food issue?" in Reflections #12 Manon and Diana try to make a few points about the issue of veganism in the context of the hardcore punk community. They worry about the sincerity of us vegan kids and if we have ever really thought through the concept of 'living cruelty free'. And yeah, I agree there's much more to that than just being 'as vegan as I can be'.

When I walk around in my "Animal liberation, or else..." shirt on a hardcore show, it doesn't mean I feel better than you non-vegans, or that I think I'm living cruelty free by just being vegan. The shirt doesn't say "I stopped thinking after I became vegan", though the article of Manon and Diana suggests that most of us vegans did. Hey, those who answer to your image of a vegan sXe kid jumped the Earth Crisis bandwagon in '94 and have jumped off it and on another a few years ago too. It's not that I have problems with your point that living cruelty free and being aware and stuff takes a little more than just being vegan. But I do take it personally when you suggest the average vegan kid is some fashion-doll with a vegan tattoo that constantly consumes all kinds of instant vegan food and mindlessly throws away the plastic packaging (which later on will choke a curious passing by duck). "... 'throw away lifestyle' we have in our society and where all the vegans are part of. So why do these so-called vegans buy and buy mostly useless stuff? And I doubt if you think of how pollution your behavior can be in many other ways?" The few vegans that I know are all people that are way more conscious about what they consume than your average person, or even hardcore kid is.

For me (I can't speak for all other vegans, but I suppose many of them agree with me in general) veganism is an expression of the idea that we shouldn't damage, pollute, hurt or kill if not

necessary. A vegan way of life is a simple way of limiting the damage your personal consumption behavior does or can do. Of course it's not the only way and for me veganism is just one expression of this basic idea. Another expression for example is avoiding multinational corporations as much as possible, because they are responsible for a great deal of damage to the environment, animals and human beings. But this is not about a justification of my choice to be vegan. My point is that I believe that most

about it or even worse, try to be a preacher. Who put girls down, saying that they are sluts and the only reason for it in the end is just the fact they hoped that they would score but just couldn't. Who put boys down for having a relationship (and sex) while they only can dream about it. It makes me sick how we all deny our sexuality but in the meantime we use it to judge people. Judgements about appearances: being fat or thin, look good or are considered ugly, the way we dress, what we do and with whom... it all comes



people, who are vegan, are vegan as one of the consequences of their personal ideas about respect for life, solidarity etc. Most vegans are not the mindless "I'm vegan sXe because my friends are" vegans that you make them (us) look like. If you want to criticize those few trend hoppers than talk to those trend hoppers and not to "all those kids (...)", or "most vegans don't seem to have a problem with (...)". And of the record: if you want to talk to these trend hoppers you're a couple of years late, they must be Christians or New York style tough guys by now.

Solidarity, respect & revolution
Pytrik(pytrik_sjm@hotmail.com)**Be sure to check out Pytrik's amazing zine 'It's Raining Truth**

I think about...

By Diana Boerkamp

Sex!! The whole time! I mean I get confronted with sex in so many ways. We all know that sex sells so every time you look around they try to make you buy something with the thought of sex in the back of your mind. And we all know sex has something to do with men and women and the difference between them. Sexism is a subject, and definitely has something to do with what I want to write about. I want to talk about straight hardcore sex! Or better, sex in the hardcore straight edge scene. Sex in this scene is something we don't talk about. Do we have to? Hell yes!!

Look around... this scene has to deal with sex too. Hardcore society is a reflection of the normal society and with that knowledge it is easy to understand that the only way sex is a subject is when we make jokes about it... huh huh. Beavis and Butthead do a better job and are probably the example for all those frustrated, mainly young male kids, who only can talk about sex in this kind of way but don't have the guts to talk about sex in a normal way. Sex is something you are not supposed to talk about. Especially since sex in straight edge is defined as something you're not supposed to have. Well, I am sick of it, I am sick of those kids who are so frustrated about sex or actually the lack of it. Who can only joke

down to the fact that we can't deal with own sexuality. No more! I am human and I won't deny the fact that sex and sexual feelings are to me as normal as to eat, sleep, shit and all the other human things I do. Sexuality is part of me. I don't have or want to be a hypocrite about it. I don't care about you having sex, or not, or doing it every day, with yourself or with ten others, with a male or a female, with sex toys or doggy style or whatever...

But I do care about the fact that this society creates rules and patterns, telling how to behave, what is normal or what's not, including our attitude towards sex and sexual behavior. I do care about the fact that this hardcore society copies those rules without thinking or being aware. I refuse to take part or let it happen. I will be critical. I won't let anyone decide how to live my life. Fuck you and your so-called morals. Fuck the hypocrisy. With the denial of our own sexuality we created a society where sex became something perverted. A society where our sexual feelings got frustrated. In which we don't allow ourselves or others to see sex as something natural. A society where sexual frustration can lead to extreme behavior, only because we can't express our sexuality. A hardcore society in which a lot of people are totally frustrated because they don't have sex. They want to have sex but simply can't express it. Think about the rules we created... I want to live in a society in which I don't have to lie about who or what I am and that includes my sexuality.

A society in which the confrontation with sex is not meant as a way to sell me something, or to keep the differences which creates sexism are kept alive. And certainly not a society in which talking about sex in a normal way is still not possible...

I think about sex. Not the whole time but certainly a lot.

Diana (ladadiana@hotmail.com)

INTERVIEW BY: JOHAN PRENGER
PHOTOS BY: JEFFREY KROEZEN, REFLECTIONS





STRETCH ARM STRONG

[AFTER THE FIRST WEEK IN THE US WITH MAINSTRIKE, WHERE IT WAS JUST COMMITTED AND MAINSTRIKE TOURING, WE HOOKED UP WITH ENSIGN AND STRETCH ARM STRONG. WE HEARD STRETCH ARM STRONG'S FIRST ALBUM "COMPASSION FILLS THE VOID" AND WERE ALREADY TOTALLY HOOKED ON IT. WHEN WE HOWEVER SAW THEM LIVE FOR THE VERY FIRST TIME, BOTH SUZANNE AND I WERE AMAZED. BESIDES THE FACT HOW THEY WERE, THEY WERE ALSO VERY PROFESSIONAL AND PASSIONATE ABOUT THEIR BAND AND PERSON. AT THE LAST SHOW OF THE TOUR, IN THEIR HOMETOWN COLUMBIA IN SOUTH CAROLINA, I SAT DOWN WITH CHRIS MCLANE, THE SINGER AND SONGWRITER AT THIS PLACE CALLED 'CAFE STRUDEL' NEXT TO THE VENUE WHERE THE SHOW WOULD BE THAT EVENING. WHILE WE DRANK ICE-TEA, WE HAD THE FOLLOWING CONVERSATION...]

G O O D

VERY, VERY NICE IN

CAROLINA, I SAT DOWN WITH CHRIS MCLANE, THE SINGER AND SONGWRITER AT THIS PLACE CALLED 'CAFE STRUDEL' NEXT TO THE VENUE

WHERE THE SHOW WOULD BE THAT EVENING. WHILE WE DRANK ICE-TEA, WE HAD THE FOLLOWING CONVERSATION...]

This is the last show of the tour for you, right?

Yeah, it was great, we had a lot of fun. It was the first time we went on a tour that was done by a booking agency so we didn't have to book it all by ourselves, so that was really different. Ensign asked us and we were really excited about that. And that was great, on the other hand, as someone else booked the tour we didn't talk to the people who did the shows so we sometimes didn't know where we got ourselves into. So, we sometimes got at places where we didn't know anything about and that's kinda strange. You kinda have no control about what's going on. I felt really powerless at those times. And that's weird because we've always done things differently. We've been on tour for four weeks and we got at places where we wouldn't have been normally. So, in general, I'm very, very happy how things went for us.

You guys ever did a big tour like this before?

No, this is the biggest we've ever done. We've done weekend tours and a week and all but this is our first, real full American tour.

You got into any fights among the band members?

Yeah, just like in the van and it's so hot. And we don't have air-conditioning in the van and we're all tired and well, because of the heat and all you get cranky. There are six different people in the van and everybody wants to go to a different restaurant. It's like, you take six people and you put 'em in a very small area of space and there's bound to be arguing and fighting and stuff. But it got never too bad actually.

When that happened, how did you solve that?

We take time apart. We get to the venue where we have to play and everyone goes there separate ways 'till we play or we go to a restaurant and not everyone sits at the same table (laughter) because otherwise we get into fights (laughter)

So you don't have a leader in the band? (Laughter)

I think that sometimes I am looked at as "the leader" when it comes down to making decisions but right now, just everyone needs a break you know what I mean. I sometimes make

decisions but in general the band decides together. We have sometimes 'band votes' or anything but that don't really happen a lot. It's all up to the band I would say.

It's not like... You said there are so many different personalities and still it all fits together in a band...

I think maybe that because we have different personalities that everything works out so well. Like if we were too much alike it might get very, very boring but this way, with so much diversity it keeps things interesting. And I think that's great.

And how about... I assume you write all the lyrics and how do the other members feel about that or maybe participate in that?

Actually I write all the lyrics but David, the guitar player, he helps with the lyrics... But they all like to read them and see what I am writing about and I guess they respect my ability or they respect me enough to let me write what I want. And it comes from experiences that we shared as a band together so they know exactly what I'm talking about. And other things could apply to their lives so that they don't really feel separated from the lyrics. So, everyone kinda has their influence but I'm kinda the person that does the final writing.

It's not like any members maybe want you to write more political or anything?

No, I don't know but I actually just write and the others express their opinions or give suggestions and we might together change things a bit. But generally, anybody accepts what I write.

When you had to write a song, right now, what would it be about?

Maybe about the heat! (Note: when this interview took place, in South Carolina it was about 42 degrees Celsius!). But seriously, I think about this whole tour... The opportunity to play in front of so many people and be in so many places and meet and play with a band that's from all across the ocean. Playing shows in these tiny, small towns... Just about the experience of like... we're not able to do this forever but here we are having a lot of fun and just doing this. I've read about bands and touring and all but this whole thing is so heavy on my mind now

that we really experienced it ourselves that that would probably be the thing I would write about right now.

How do you feel... We were at this show about a week ago where a band like Bloodpact played and they're really into the whole DIY thing which is very inspiring. How do you think about that?

I'm totally into DIY. That's how we've been doing it. We've done our first two records ourselves, we've done the merchandise ourselves, and we booked our own tours, with the exception of this one. And even on this tour, the days we had off, we booked shows ourselves. I'm totally for DIY hardcore and all that. On the other hand I can totally see that, for example a band like Ensign can't rely on the DIY thing anymore because they tour so much, they're living off it and a lot of these so called "DIY kids".

DIY is a vague term...

It is a vague term because they're against guarantees and contracts and all but we've played ourselves so many shows where nobody flyer'd, made promotion and just basically spread the word that no ones there!

How do you feel about that? People who call themselves so proudly DIY but when it comes down to it, other people, for example bands have to 'suffer' for that...

I don't know if those people know what it's like to be hungry, broke and in a van... Like you guys, being so far from home. It's nothing more than fair that someone at least promotes the show he's doing with a band from so far away. And when you're not even able to get paid because of that, then there's something wrong with the whole DIY thing. And as un-DIY as it sounds... It costs money to fill the van with gas, or to pay bills when you get home from a long tour. It's almost like "paying to play". So, I'm totally for the DIY ethic but there's some aspects where DIY-ethics kinda falls short. Man, there's bands out there that are literally broke and they survive from one show to the other, so the least thing they may expect is that the kid who puts up that next show does the best he can to get that show known.

Why is it that you 'chose' hardcore? What attracts you to it?



[BROOKLAND TAVERN, COLUMBIA NORTH CAROLINA]

I think because... The energy. The ability to travel to so many places and play in all types of venues and in front of different people. I'm sure that when you play in a rap-band or a metal-band there's not so many places to play. There's not a network like there is in hardcore. Being in a hardcore band... You can get on the phone, call people and set up shows. You get the opportunity to talk with so many people that I'm sure you won't be able to do when you're in some other scene. Playing shows is a lot of fun but I think... The most important thing is being with friends, meeting new people, sharing ideas, having arguments, discussing things that are going on that really effect us, young people all around the world.

What's your main 'concern'? The main message that you have?

I think one of our main concerns and message is probably the lack of respect that people have for other human beings. That we think that people are just 'disposable'. Whether we do it through the things we say about 'em, act towards 'em or the way we treat 'em. A main concern of mine is... Everyone is important and everyone is valid in what they're doing we might not agree with it but what an other person has to say or offer is important. As a band we write about that and we try to look at people like that. We try to demand that from ourselves and other people.

And what if someone has fascist ideas?

Honestly, fascist ideas and racist and bigotry... Of course I don't agree with that but they can have those ideas and as long as they're not harming someone physically or verbally than I guess it's their right...

You're total for the freedom of speech?

You have to respect what someone's ideas are.

And what if that person goes around putting up racist posters and stuff? Where do you draw the

line?

I think I draw the line where it's harmful or blatantly disrespectful to other people. If you're a fascist I guess there's not really a way to 'mask' that but I think that as long as you're not blatantly disrespectful or harmful to another person it is your right to have your own beliefs. No matter how far to the right or the left those ideas might be.

Where do you consider yourself?

Well, I guess somewhere in the middle. I do feel very strongly about a number of things. I'm not really a political person and I encountered that there's a lot less political persons in the US then there is in Europe. Sometimes I have this feeling that what I say can't really change things and I kinda take that attitude. And I sometimes find myself kinda to the right from the middle sometimes...and I know that it's wrong but that's how I feel sometimes...

How do you feel about spirituality? I know that because of the label you're on people 'accuse' you for being a Christian hardcore band, or the other way around...

Yeah, we got a lot of heat for that. A lot of people were upset because we were touring with Ensign. And Ensign got a lot of heat for touring with us. They were saying, "What are you guys doing? Touring with a Christian band!" And we're not even a Christian band. We were labeled like that. A lot of people who say those things about us don't know the full truth and well, if they want to say those things about us... I don't really care. If they're not gonna take the time to find out who we really are, then why should I care? You know what I mean? You know, Christian bands always get a lot of heat and a lot of attention from people, but when we were a Jewish band or an Afro-American band and they would say the same things, that would make them racists. And that would be wrong in the hardcore community. But when the members from a band are Christian it's suddenly okay to throw stones. I think discrimination and alienation is wrong no matter how you paint it,

whatever you call it. What if we didn't want to play with you guys because you're from Europe? What would that make us? And when someone has chosen to follow God I don't think anyone has the right to single that person out and discriminate him or her. Whatever someone values concerning spirituality, I totally respect whatever someone's 'chooses' to follow or believes in concerning spirituality. They have every right to pursue and follow that.

Where do you stand?

I believe in God. I believe that we were created. I don't believe we just 'exploded' onto the earth. I don't believe anything that I was taught when I grew up. I am raised in a Protestant Christian environment. I don't believe anything.

Can you say anything specific that you don't believe?

I don't believe that gay-people go to hell. I don't believe that white people should marry white people and all that crap. I think... We're all human beings and we have a believe in God and we're comfortable with that and we live a life with morals and values I think we're on the right track. I know I'm not perfect but I do know that I believe in God and that I'm created.

Do you follow any rituals?

Yeah, I pray. I pray when we're on tour for my meals... It's not that I have a standard prayer or something but you know... There are so many people that don't have food and I say thanks that I do. I give thanks that I can move my arms and my legs because we have a friend that can't do that. I give thanks that we're in a van on tour across the US and that I have a wife at home that loves me. I pray for a save journey... and that may sound selfish but I try to have a relationship with God.

Do you read the bible?

Yeah, I read the bible. There's times when I do better than other times and sometimes I don't understand anything that I'm reading...

Did you bring a bible on tour?

Yeah, I have one in my bag.

And what do you think about other sacred scriptures? Like the Koran or The Bhagavad-Gita?

I think they're like Bibles in different languages. They mostly tell the same message in whatever culture, whatever society have shaped it to fit

them. Like we're not doing the same thing in the US as what people do in Europe, or India. And I think that religion is altered by that. You do what makes sense for where you are. I have the up most respect for those types of religion and I don't know everything about those religions but they're inspired by God.

But don't you feel... I don't know if you call yourself a Christian...

Yeah, I do.

Then don't you sometimes feel that people put you in the same 'line' as those that are really fanatical and have no respect for anything except what they believe themselves?

Yeah, they do. And I do care and I don't want to be labeled as such but you know, those are the same people who're not gonna find out who I truly am and what I'm truly about and I can't really be concerned about how they want to label me or in what category they want me to fit in. I can't really do much about what they say or what they think so I just have to go on with what I'm doing.

It's like... I was raised as a Christian and you had these people who also call themselves Christian, talking about 'repent or burn' and well, I didn't want to have anything to do with that and I rejected it...

I don't either. Especially in the South where's the 'Bible Belt', are you familiar with that term? Well, the whole South East is considered 'The Bible Belt' and that means: You live by the bible and you die by the bible. That's their philosophy. Real strict. No drinking of alcohol.

That's cool! (Laughter)

(Laughter) yeah, that's the good part! But they consider it as a sin against God. And women have one role. Men have another role, which is making money. And this whole area is called 'The Bible Belt'. Stores in South Carolina can't be open after 1 o'clock on Sunday and all that...

Do you notice that people treat you different? As you're into hardcore and all...

I don't know actually. I had parents that were really supportive when I grew up. And I was given a reasonable amount of freedom because they knew I was basically doing the right thing and I was going on the right track. I was Straight Edge and I never drank alcohol or smoked... You know what I mean? So, my parents gave me much freedom in whatever I wanted to do and that's totally cool.

They liked the loud music?

You know... they were kinda 'afraid' first but then they realized that they grew up on loud music. Rock 'n Roll was really loud in their time... When they were young. And obviously, the generation gap is there but they think it's okay. Even they, of course, don't know anything about it.

How did they feel about the band becoming more successful?

Well, I think they... They kinda wonder who I'm, being 26 years old, traveling in a van around the country... But they know what I'm doing and they know that there's quite some people out there who're really into our band so in a way they're pretty proud I guess.

You have a regular job besides Stretch Arm Strong?

Yeah, I teach high school. So, my summers are free and my winters are free so I can work and make money and I have the time to go on tour as well.

What do the children in school think about you, being in a band and all?

(Laughter) They think it's pretty cool, having a teacher that's in a rock band. Our other guitar player is a high school teacher too and his students actually come out to shows! The thing is... The music we play, and the kind of people we are, there's nothing that you somehow have to 'hide'. There's nothing he's doing on stage that he has to hide for the teachers he's working with. Even if it's loud and distorted he invites the students and people he's working with and well... I think they consider us pretty cool teachers! (Laughter). You can use it too, some of

those kids are real trouble-makers in other classes, but when they know who you are and they're coming to shows, they really treat you with a little, I don't know, 'different' respect and that's really neat.

You think you became a better teacher because of hardcore?

Yeah! I actually think so! In hardcore you get to know so many people and you get to deal with so many attitudes and beliefs, and when you're in a classroom you're dealing with so much different stuff from students and the way they react and respond is all different. Which is really cool.

Would you give that up and do the band full-time?

I thought about that for a long time... I love my job too much. I'd love to say that I would play in a band forever, but I love my job too much.

And when... You definitely are going to tour Europe, right?

I really hope so! We definitely want to go there. Tour as much as we can in general and then do a new record...

What do you think about Europe?

I don't know! I've never been to Europe. You guys are the only people I've ever talked to that are into hardcore and all. I'd love to see it. I definitely like to check things out for myself!

You should. We'd love to see you play in Holland! Okay, that's about it. Thanks for talking. It was cool!

Yeah, it was. I really appreciate it. Thank you very much. *

[OLD FIREHOUSE, SOMERVILLE NEW JERSEY]



ugh... another dreary column about something that is no longer news considering nothing spectacular happened during the jump from 1999 to 2000. Nope, I'd like to talk about my own personal millennium bug; a not so cheerful story about me coping with Repetitive Strain Injury. Reason for me writing about this is in the first place purely writing off some frustrations. Personal emo stuff about what it's like to have a chronic disease. And second: telling people who want to hear about RSI and informing them on the danger of this disease. Lotsa kids in hardcore are in their student years and are besides that active by either doing a zine, a label, a distro or web-based activities. In the last few months, now that I'm more open to it, accepting and admitting that I'm ill (also for myself), I got tons of personal little notes or e-mails from kids asking me about info on it cause they were noticing smaller or more severe pains by using the computer too. So I definitely think it would be worth talking or educating HC kids about. Cause you're only young and punk once so you better do it right and avoid severe injuries cause (at least in my case) the day is too short to waste away doing nothing. So in case you're thinking now: "Oh this would never happen to me, I'm smart enough not to let it come so far" and "I have some minor irritations in my right wrist but I have it all under control, I can deal with that, I'm not that stupid!" well, I consider myself as a pretty intelligent girl but neither my knowledge nor my developed self consciousness could prevent me from getting this in such an acute manner or could make me getting rid of this nasty 'bug'. If you're not interested, then turn the page, but don't mind me saying "I told you so!"

As an active person in the hardcore community (at least I think I am...) doing Reflections; the magazine but more the label, it's been hard accepting that I'm ill and still I'm having a hard time accommodating to it. Especially just now, cause throughout the years the desire is greater than ever to be more active (helping out setting up shows, tours, workshops, doing more with our zine, creating whole projects, publishing books etc.) but this freakin handicap is restraining me which causes more frustration. So it seems like I'm slowly ending up in this cycle where frustration leads to more desires to actually do something useful with your life, which is pretty hard for me at the moment since I'm low on energy. For those of you not familiar with Repetitive Strain Injury (RSI) or Cumulative Trauma Disorder or Carpal Tunnel Syndrome, I'll explain briefly what it is, what the symptoms are and (very simplistic) how you can prevent it. Cause I'm still fighting to cure it but it's not even sure if that is at all realistic. You can get RSI from repeated physical movements which can cause severe damage to tendons, nerves, muscles, and other soft body tissues. Occupations are ranging from cookie packers to musicians to (and that's the largest group) computer workers. Because of the rise of computer use, the pointing devices like mice and trackballs and keyboards that permit high speed typing (the invention of the 10-finger typing system) have resulted in an epidemic of injuries of the hands, arms, and shoulders. The thousands of repeated keystrokes and long periods of clutching and dragging with mice slowly accumulate damage to the body. Most of the people who have a full-time job (like I did) come in at 8 am and work for 8 hours with their head bend, only using the muscles in

their hand and arm. Sitting still most of the day, listening to their boss telling them what to do (mostly not so much in accordance with the employee's needs), no time for breaks, no time for a walk in the open air, rush rush rush, stress, more orders until the body just says "Fuck you, I'm beat" and just doesn't work anymore. In my case, for numerous weeks and eventually months I pointed out to my (only 2 year older) boss that my chair was not good, the desk was too high and the computer was misplaced. It was put on the long term 'things to fix' list until one day I woke up and couldn't tie my own shoes.

So symptoms can vary from tightness, discomfort, stiffness, soreness to tingling, coldness, numbness or burning in the hands, wrists, fingers, forearms, elbows, shoulders and / or sending pain through to your back, your legs, your feet until you feel stress throughout your whole body. It first starts with soreness and a slight fatigue at the end of a working day. At night and during the weekend you have no pain so you kinda forget about it. Then (phase 2) more during the day, repeating pain en being more exhausted. Your overall productivity goes down and you don't get relief at night and it keeps you awake sometimes. At this point it's possible to get rid of it but it's not guaranteed. Then in phase 3, you get a mix of all above-mentioned feelings in all different parts of your body, even when you're doing nothing at all but being a couch potato and watching television. You can get clumsy or loss of strength and coordination in the hands.

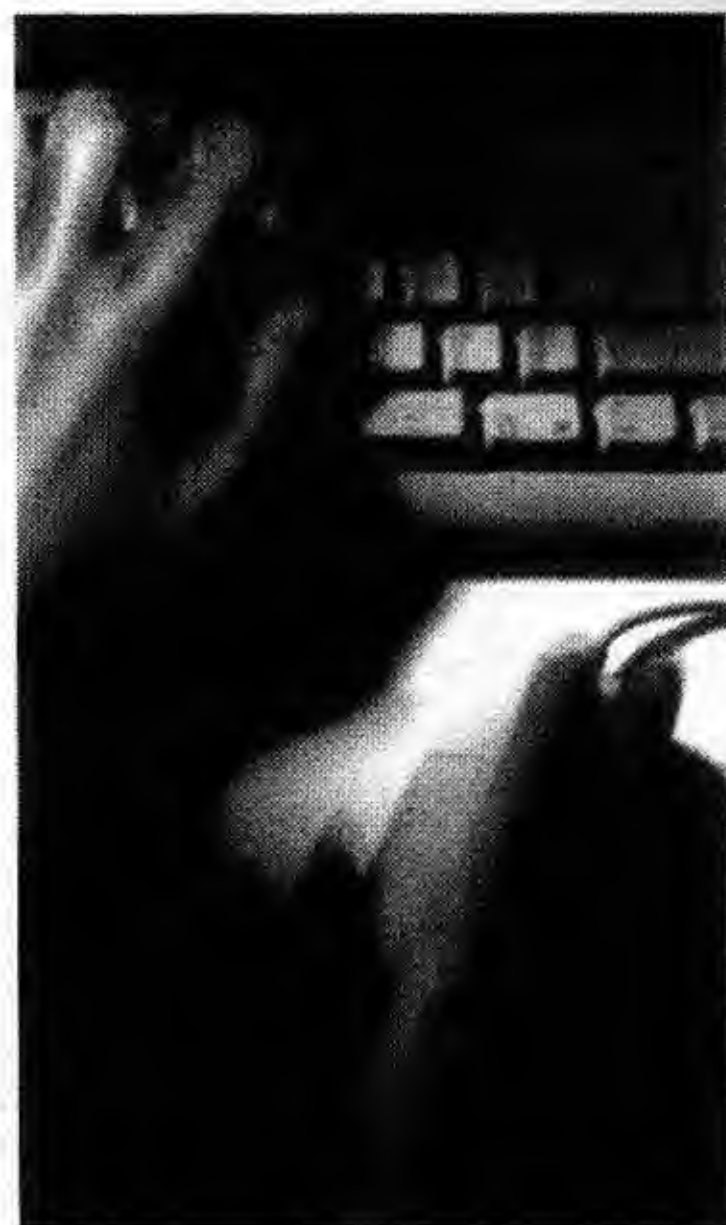
Stuff you can do to prevent it: while you are actually typing your wrists should not rest on anything, and should not be bent up, down, or to the side. Learn the shortcut keys like Alt+F4 for closing, Ctrl+C for

copying (or Apple - something of course) Don't pound on the keys use a light touch Take lots of breaks to stretch and relax (or download a pause program like workspace at www.workspace.com This means both momentary breaks every few minutes and longer breaks every hour or so. When you computer work hold the mouse lightly or if you really wanna keep away from mice try a pen draw tablet like I have from wacom Keep your arms and hands warm Cold muscles and tendons are at much greater risk for overuse injuries, and many offices are over-air conditioned. Eliminate unnecessary computer usage. (So, lose the computer / video games!) while using the telephone: don't tuck the telephone between your shoulder and ear so that you can type and talk on the phone at the same time. This is very aggravating for your neck, shoulders, and arms. Pay attention to your body. Make sure you exercise enough and keep it up. It's definitely the best prevention for RSI!

From September 1998 I stopped working and haven't really worked ever since. The company I worked for could legally fire me as of July 1999 and I was got examined to be able to receive disability benefit. They approved me okay to work for more than 85%, which was totally ridiculous. In their point of view I had had an injury on my wrist but the rest wasn't even mentioned. They 'okayed' me for 40 hours a week. Shit! Unbelievable! I objected to that decision and I'm busy with that since September and I will get

verdict end of January (fucking bureaucratic) Apart from physical pain RSI has other consequences too Emotional grief from feelings like I'm no use anymore for nothing to feeling guilty towards Johan cause he has so little time and have so much and can't really do anything with it. He has to do literally everything around the house from cleaning to cooking to massaging me to sometimes washing or drying my hair to tying my shoes (in some worst case scenario days). My personal income has decreased for the half of what I earned before. So no shopping craves, goodbye sock fetish cause I can't buy that stuff anymore. Actually now I think of it that is a good and positive thing, dumb consumerism isn't increasing the value of life anyway Another inconvenience: sex. Because I'm limited in using my hands (duh), arms and shoulders and I often have not so much energy due to the constant pain it's hard to be intimate. The first half year I really saw this physical inadequacy as my own problem and didn't include Johan Throughout the year and due to extensive communication we learned how to cope with shit (a.k.a. the bad times). But as time went by the struggling made us get closer, even more equal to each other and it really intensified our relationship.

All things considered I guess you can see my 'handicap' hasn't killed my positivity. I hope some (or maybe just one) of you readers got some value of the things I had to say. At least I got something out of it. Seeing these words on



the screen, gives me a sense of hope. Since I believe in the laws of karma I really can say this will work out for the positive. Once I'll overcome this illness (completely or as much as possible) it makes me a stronger person. That does it already. During this past year I really had the chance to think through what my passion is, what my drive is, what I want to do with my life. In a utopian situation that would mean taking control of my life back (cause I don't feel I have that now, I'm too much dependent of my health). I found out I'm just not the kinda person that can work in a corporate company or any other profit business situation. People can't boss me around cause I'm too much of a bigmouth to sit still and be quiet. Ultimately I would want to start my own 'business' and fully support myself. And since my 'man' stands by me in this I'm sure we will some day pull it off. Think about it. If you really set your mind to it you are capable of doing anything you want. Live the life you want it to be. I know I will at least give it a shot!

WHAT HAPPENS NEXT?

I have to admit that I kinda 'had' it for a while with all these bands doing nothing but copying a certain style from the past without adding anything new to it. It's easy to repeat the riffs and lyrics. When however I heard from a band called "What Happens Next?" that should play old-style trash, my attention was there. I mean, that style of music, performed by bands like Heibel, Heresy and Concrete Sox, that was the stuff I grew up on. Those bands were my inspiration when I was sixteen or seventeen.

Beside the fact that What Happens Next? throws out some amazing hardcore tunes, they also have something to say and that showed when I had the following e-mail interview with 'Hirax' Max, the drummer for this awesome bandana-trash band.

How did you end up doing WHN? Who are the members?

Me and Devon have been talking about doing a 80's style thrash band for a while...we used to talk at shows about how much we really missed the old bands like Challenger crew and Heibel etc...there was such a tremendous scene back then, and although both of us love and are fully involved in the current scene, we both had a deep connection to the early 80s European thrash scene.....What Happens Next is Max / drums, Devon / vocals, Robert / bass and Craig / guitar.

What's the whole idea about WHN, I got the impression that it's definitely not just the whole 'image' thing because due to the lyrics it's obvious that you have something to say.

Well, at first we were all hesitant about the band because we didn't want to be a retro or novelty band... But after we all sat down and listened to the first recording (the EP plus some extra compilation tracks) we knew then that although we may be inspired by the old bands, we had something to add to the scene besides just a retro act... Devon takes his lyrics seriously, whether

they are political or personal, and although his lyrics are more of a reflection about him (and not the entire band), we are all really stoked that we have a vocalist who takes his contribution seriously and sincerely...

What's a typical day in the life of Max Ward? (Maybe a short hour-to-hour kinda thing would be nice...)

Um, I wake up at 6:30 am... Get up; catch a bus, to get another bus, which takes me across the bay to Berkeley. I drink two cups of coffee (necessity) go to class from 8:30 am until about 7 pm at night.... do homework, maybe

go to one of four band practices.... do some mail for 625/bands, go to Maximum Rock 'n Roll maybe to do reviews or my column, go to my girlfriends house and go to sleep... Wake up and do it all over again. My life has hardly any relaxation in it at all.... Sometimes I'm really stressed, and although being in so many bands can relieve stress (i.e., playing shows, banging on my drums) getting prepared for recordings and shows is pretty stressful and time consuming as well. I can honestly say that most of my time is spent at school and bands. There's really nothing outside of that except skateboarding sometimes...

You mentioned your interest in war... What exactly do you study and why?

I study history at Berkeley and am getting a minor degree in peace and conflict studies (kind of like a foreign policy / political science field)...I started focusing on South America, then I focused on 20th century Russia, but my thesis was on the unions in the Spanish Civil War in 1936...so let's say I've jumped around from topics and countries...who knows what I will do my graduate work in.

According to what you study, I assume you're very interested in politics, both foreign and US-politics. Where do you consider yourself? How would you describe yourself politically?

That's a damn good question. Well, I would say that I am on the left, but the more you study real history, not party propaganda or romanticized labor history, you really see a lot of flaws in ideology on a lot of the leftist movements. Case in point, I did my thesis on the anarchists in Spain, and I was lucky enough to get two documents that the CNT and FAI printed right before the civil war, and they are so utopian that it is hard to imagine that I could subscribe to their thoughts. A lot of the anarcho literature puts an enormous trust in the goodwill and nature of humans.... That only obstacles exist in realizing human potential and goodness (i.e. the state, capitalism, etc). but I'm not as ready to assume that.... It is what we call millenarian, that at some point, we're going to throw off all that is evil and everything will be perfect after that.... Same with communism. The historical determinism is way to restricting... I mean it evolves out of the liberal tradition (i.e. that humanity is progressing towards the ultimate good, in this case, communism) yet, when you read the Marxist classics, you can see the





flaws. So, I would say that I am on the left (whatever that means) but I most definitely don't subscribe to the ideologies that have been presented on the left. I think that's why the left is so weak right now...there has not been a revolutionary ideology that has surfaced that has been applicable to the current state of things in the past 100 years...we just look back to old antiquated ideologies that were responding to industrialization. I guess you could say that I lost faith, but that I still have hope. Yet my faith means that I am less active, but more curious (thus I am more of a historian than activist now).

That interest in politics, does that also have to do with your involvement in HC? Do you see hardcore/punk as a political movement? Like a counterculture?

Um, another good question...punk is a community, but as far as being un-involved in the larger scheme of western civilization, we fit in perfectly. We have found our place in society that doesn't challenge anything... we use the post office (government organization), we pay taxes, we consume loads of records, we have a DIY counterculture that promotes consumerism and competition. Its weird, there's good and bad, but my heart is still in it 100%. I think people who have too much faith in our scene will burn out after a while after they see too many fights, or their favorite bands starting to sell out... if you keep everything in perspective, it is the best choice out there... but it is by no means perfect.

Why hardcore? What is it that you like so much about it? Or maybe did like about it... do you think the whole thing is better or worse than say, ten years ago?

No, I'm not one to say "ah, the good old days" cuz there's a really strong community of people now also. There are good bands, dedicated people, good friends etc... I mean I have my memories, but I'm living in the "now" and I love a lot of the present hardcore scene. No, I'm not into Victory or any of that shit... but I don't focus on that stuff...back in the 80's, DRI sold out, Caroline records attempted to make money in our scene, etc. It's the same old problems, but that doesn't mean there's not enough good stuff to counter-balance the bad. I love hardcore; I'm in it for life dude!!!! haha.

If you had to pick three (famous) persons you could talk too who would those persons be, what would you ask them and why?

Um, I would like to talk to Hemingway; I think his life is interesting.... I suggest reading his book called "Hemingway in the Spanish Civil War" about his involvement in the Spanish Civil War... it's awesome. Um, I'd like to talk to Bela Kun (the Hungarian communist)... shit, I would have liked to have lived in Paris during the 1920s because at that time you had all these revolutionaries living there (Nestor Mahkno from Ukraine, the Spanish anarchists like Durruti, the fleeing German communists, just so many) It would be awesome to talk to these people about their activities and disillusionments.

In your answer to the first question you said you kinda 'missed' the big thrash

scene... was the scene really that much bigger than now? You also mentioned Heibel, which is a band from Belgium. Where the scenes from the US and Europe much alike at that time, because I never really noticed that myself. To me, the best bands were from England (Electro Hippies, Ripcord, Heresy etc...). What were some really memorable bands from the US?

Well, at the same time you had band like ATTITUDE ADJUSTMENT, NEON CHRIST, FALSE LIBERTY (later turned into BROTHERHOOD), LAST OPTION, HALF OFF, FINAL CONFLICT, and so many more.... I think the euro bands were influenced on American hardcore and then it turned around later... like a continuing cycle... Back then hardcore and metal were just so big here. Shows used to draw 500-700 people... but don't get me wrong, there were still huge problems with Nazis and fights and stuff... but thrash was pretty big. Now I think it is growing again, but I hope it remains DIY and underground... I would hate to see more Earaches and Peaceville's come along and try to go major...

The explanation from the song 'Chamarda' kinda tells about your 'interest in' Indian culture. Can you say something more about that or was the connection from the destruction of the earth and the Goddess Durga more 'coincidental'?

This is really Devon's domain... he has a sort of fascination with the bizarre and some military history as well (stemming more from a horror to warfare and the capability for destruction than for some approval of war and the military itself... I do as well since my area of school has to do with history and political science... which boils down to a study of warfare most of the time...) yet, I think his explanation itself describes his motives behind writing the song...

Do you believe in the goodness in people? In a way that people are from origin 'good' and that 'society' etc. 'makes' them bad? Or the other way around maybe?

I'm starting to think humans are shit... not because of "society" or "states" (why call them something that separates them from what they really are, a HUMAN creation... they don't exist outside that realm)... but nor do I think humans are ultimately evil thus needing complete control (i.e. ultimate state power, i.e., Communism)... I think talking about the "goodness" of people is a fruitless debate because it is only in the sphere of philosophy, not reality.

Where do you like to see yourself? Do you consider yourself a good person? And why? (That was the purpose of that question...) why do you think the way you do?

Its for others to judge me I guess... even the most fucked up person would give themselves a positive evaluation... I don't know why I think the way I do... it's part of my environment and part of which paradigms I select what I see and what information goes in... you know what I mean? Everyone filters out stuff all the time to mold the world into a

view that they already have...

Do you have any spiritual beliefs? I always try to reach out for these things in people and find out why people do the (good) things that they do... Why are you 'on the left' when it comes down to politics... why is it that you care for other people, the earth, animals etc. where does that come from? Were you raised that way? (Hmm, kinda like a lot of questions in one... I hope you understand what I mean...)

Well, no, I'm not religious at all, but I don't believe in science 100% at all either, so I can't counter any argument of religious conviction with a completely "rational and scientific" rebuttal. Both are fucking lame in my opinion... It is a battle of preference (because both religion and atheism cannot be proven), not truth or reality. About caring about others and animals, etc... My beliefs on those kind of phrases have become more pessimistic... yet, I always laugh at those punk elements that are so "anti-society" and anti the human race but then take on these grand causes in the name of "liberating" society... if you hate the rest of society so much, why do you want to save it? I think punk rock and its politics have many contradictions at different levels that are extremely apparent to those who are not involved in our little "clique." I think we have to actively engage in more self-critique and discussion to root out some of the inconsistencies and work for a more thorough understanding of what defines our scene....

You seem kinda cynical, where does that come from?

I guess my cynicism is from living in a urban city and seeing all the shit I see... but in all honesty, I don't think I'm negative at all... these friends around me would probably say I'm pretty damn positive (except that I'm stressed out all the time due to school and bands and shit)

From what you see around you and all? And do you still have some sort of faith?

You have faith in the scene? You'll fall like all the rest. You have faith in science? Religion? New agelism? Those are just constructs... I love the scene, but it's not changing anything outside of the walls that we have built around ourselves...we're just one more but of "youth culture" that doesn't really challenge shit anymore... We just function within our morals and our ethics, but fail to really bring those ethics (DIY, Youth movement, anti-business, etc) out into the rest of society... The faith that I have is in my self, and how I relate to hardcore... It's not the end-all answer to everything, for how many fights I see, how many people fucked up on shit at shows... We can barely run our own clubs, and people honestly think this is a viable alternative for society? I wish I had that faith, but I wish the scene was stronger so I could have faith.

What's the thing(s) in life that makes you happy? (In like: "what is it that I could wake you up for in the middle of the night" kinda question?)

Music... hardcore specifically. Reading as well, I love to read, especially with a tall hot cup of coffee on a nice puffy sofa. That's about as good as it gets.... I love traveling as well,

"YOU HAVE FAITH IN THE SCENE?
YOU'LL FALL DOWN LIKE ALL THE REST.
YOU HAVE FAITH IN SCIENCE?
RELIGION? NEW AGEISM?
THOSE ARE JUST CONSTRUCTS..."

PLAY IT AS
OR DIE

"THE FAITH I HAVE
IS IN MYSELF,
AND HOW I RELATE
TO HARDCORE."

touring is awesome because you do a lot of "soul" searching... you really reflect on the things in your life when you are crammed in a van for 10 hour drives for 2 months...

Did you set any 'goals' for yourself in life?

You know, I really didn't. It weird, college fell into place (I only applied to one college, and for some reason I got it) and with the bands... as it is nice to get recognition for your work, it's not like I thought "one day I'm going to have a bunch of bands that put out records"... I don't really have any plans now as well... I'm 26 and I don't know what I'm doing with my life... All I know is that music will still be a big part of it.

Is there anything you definitely want to have done at least once and never did so far?

Tour Europe... I would also like at some time to work on a doctorate (PhD degree). You know, write a 300-page thesis on something... I enjoyed my undergraduate thesis work (was only 52 pages) but it was/is something that I enjoy... so maybe that. Just to prove that I can do it as well... only thing is trying to finance my schooling for another 6 years, that's tough.

I heard you were pretty crazy about European hardcore... Is there a difference between the European hardcore scene and the US one... as far as you noticed?

Not really, it's just that we aren't exposed too much to European hardcore over here... It's a matter of what you hear around you all the time and what is new and limited... You know what I mean? It's like seeing the same US bands every year, or getting a record from a

European band that you have never seen... It's probably the case that if I saw those European bands, they might be as bad as the US bands I see or something, but over all, I just really like hardcore... Whether it's foreign or US...

Please respond shortly to these



statements/words:

1-one bad aspect of Max.. Too busy and stressed out

2-straight edge- Stupid

3-animal liberation in the 'sense' of direct action Don't know where I stand on this... don't know if I support either the direct

action of hardline or reform oriented of PETA... both have problems.

4-worst aspect of today's hardcore- Victory

5-best aspect of today's hardcore- Fast trash.

6-most inspirational person/band ever- Lärm/Seein red

7-which question should I have asked and what would your answer be? Waist size: 32inches

Also, one last thing. I know that my answers have come out really negative... I have reached a point in my life where I am reflecting on those things that have effected me and have tried to see them for what they really are. I really love hardcore and the punk scene, but we have to start criticizing those faults that are within our ranks in order to make it more productive and intelligent. There are way too many contradictions in our scene (crusty punks who call for anarchy but are too fucked up on heroin to take care of themselves, straight edge kids who buy \$120 Fila shoes, etc...). We should take a step back and take a good, long hard look at ourselves and what we stand for and then engage in some type of discussion about it... Thus I hope I haven't come off as too negative, I am only really criticizing those things that I have believed in too strongly without really thinking about what they mean (i.e. some forms of leftists politics, extreme animal rights, etc).

Contact Max or his label 625 productions at: max625@hotmail.com



c/o Johan Quinten

Distributed by Sonic, Dez-Vo, Fragment (Sp), Outlast (Sp), Backs
Get in touch for trades, who's sale

Once ... Never Again

others came along and killed my dreams

Once ... Never Again

others came along and killed my dreams

Debut cd by one of the most promising Belgian HC-outfits. An almost perfect mixture of emotions and frustrations. Newskool HC.

UPCOMING RELEASES ON FUNTIME RECORDS

5 DAYS OFF

CIRCLE

PN

NOT THAT STRAIGHT

5 DAYS OFF "No life /si"

CIRCLE "Radiation infiltration"

PN "Our pitiful paradise"

NOT THAT STRAIGHT "Low profile"

INTERVIEW BY: JOHAN PRENGER
PHOTOS BY: ROB KOSSAYIAN (WWW.LOUDNET.COM)



THE DILLINGER

Writing an introduction for this band is kinda hard... I mean, they don't have this whole set of ideas or lyrics that might inspire me. They have just one Thing that made me want to do an interview and that's their music. Maybe the fact that they're considered as being a part of the hardcore scene is just a coincidence as well, I don't know. Fact is that every song on every record that they made blew me away. The intensity, energy and technical skills that The Dillinger Escape Plan blasts out into this world is beyond belief. At least, beyond my belief, and that's the reason for having this conversation with Adam Doll, their guitar player.

Finally you're on the phone! It took some time to get to you.

Yeah, I know. Some things didn't work out the last couple of weeks but well, here I am!

The reason I wanted to talk with you is the album you did... It's... well... amazing and overwhelming, to say the least!

Thanks a lot!

How did you end up playing the style that you do?

Hmm, I guess the main thing is... We as a band, as the musicians that we are, we got a little, I don't know, bored about most of the music that was played and we've all been in different bands before and we weren't really pleased with the music that we did. It felt almost like it was music to entertain an audience with.

What kind of music was that?

Well, we played in regular metal bands, regular hardcore bands, and stuff like that. So, we just kinda got sick of playing the music that people wanted to hear. And we decided to put that into action and just play the stuff that we wanted to hear ourselves. I guess the music is just a reflection of what we feel and what we want to express.

Are you, as a person, as 'hyper' as the music you play? I could easily imagine people getting nervous from the music you guys play...

Well, yeah. It's definitely not easy listening music.

Yeah, the original intent was to just play music that stimulates ourselves. Now that the band is going really well and things seem to get more... And we have the opportunity to do more things, so I guess our goal is to just go on with what we're doing and leave an impression. Just doing things the way we want to. In our own way. Not compromise on anything and we succeeded so far I guess.

Do you feel you fit into some sort of scene or anything?

It's weird... Because, we have gotten the opportunities to play in the real, underground punk and hardcore scene but also in the metal scene. I feel that we fit just about anywhere that has the music that accepts what we do... aggressive music I guess.

But what do you personally feel more connected with, metal or hardcore?

I'm more connected with the hardcore scene. That's the background where we're coming from and I like the connection with the kids rather than having to deal with some club-owner or anything. We're not used to any big-business related things and all...

Is that also because of the message in hardcore?

Well, we're like many others, have some sort of metal background when we were really young and got attracted to hardcore for the excitement and the energy mainly. That energy and excitement is what I think everyone finds attractive in hardcore when he or she first hears it. But after a while somehow that energy gets 'stagnant' and we were looking for more heavy stuff... after hearing so many bands doing the same thing that energy flaws somehow, so we looked for the more heavy stuff, but after a while that energy somehow is missed and we start looking back into the hardcore/punk thing again. A lot of bands may have a good message but the energy and the passion is what attracted me most I guess...

Is that for you guys... the lyrics are not at all sloganistic or anything...

Exactly. We're not trying to put across some sort of political message at all... Our lyrics are more personal and abstract. Reflecting our personal

more in the excitement and emotion that the music brings than what's written... I'm also really into classical stuff, orchestra's and all and that doesn't even have lyrics most of the time and yet is filled with emotions... The lyrics are of course a big part as well. They're a part of our lives and well, to be honest, they may do nothing to anybody else. They're a part of us.

Yeah, because honestly, they're really vague to me.

And that's fine. They're not written for... We get a lot questions about the lyrics and half of them thinks they're maybe too intelligent to understand and the other half thinks they have no meaning at all! (Laughter). That they're dumb! (Laughter). The truth is that I guess... we're definitely not writing lyrics to be complex but they're all based on personal experiences and feelings and a lot of times they do not paint a complete picture of that certain experience or feeling.

But you don't really have the intention to explain them to people?

Well, if someone asks specifically I'll tell 'em. Sure. But our lyrics are more abstract pictures of emotions and feelings. To us it's to express some 'extreme' moment of that feeling or anything. You know what I mean?

The lyrics really go with the music in that matter... You intent to write songs where the lyrics and music all 'fit' together...

Exactly. The lyrics are an expression of a certain situation. A lot of times people don't know the whole story behind a song and that's also not really important because the emotion is what it's about.

But for example, the song "Forth grade drop-out" what is that song about?

That's some sort of nostalgic kinda song, looking back at childhood and the problems that came with it. At that time, in high school and what comes with that. Looking at relationships...

Do you guys discuss the lyrics together?

We all have our inputs in the lyrics, we all come up



It's kinda weird because we didn't start the band with the intention to make the music 'understandable' for the people or anything. We didn't intent to make this music for people to sit back and relax or anything. We're actually kinda surprised that so many people seem to like it. It's definitely not easy listening. But well, I guess people like to go on roller coasters too and they're nerve wrecking! (Laughter)

What kinda goals do you guys have with the band? Did you start and see how things go?

feelings and not at all to provide some sort of message or anything. I think that the sincerity and the emotion behind the lyrics are more important. I mean, a lot of metal bands write lyrics about goblins, ghosts and devils and stuff that doesn't exist and that's not exciting to us at all either... (Laughter) So, what we're trying to do is write down what we feel and what our emotions are.

Are the lyrics as important as the music?

As I'm a songwriter and guitar player I definitely am

with ideas for lyrics and all.

And the music? How do you guys practice? How do you create the music that you guys play?

Well, basically, myself and the drummer get together and we may have some ideas or anything but we actually just start playing and let the music 'flow', you know what I mean? Sometimes, later on we build in some more structure but we definitely let things flow and to us, that's more important than

some sort of mathematical riff with no emotion to it. The most important thing in our music is the energy level...

But your music is really technical...

Yeah, that's our personal... that's how we keep ourselves stimulated. We don't find our music really technical or something. A lot of the bands that we listen to really blow us away in that department...

What bands do you listen to then?

One band that really influenced us was this band called Cynic, on Roadrunner records.

That metal band?

Yeah, they're like a metal band and they were really, really progressive.

Can you guys play that kinda music?

(Laughter) I don't know! But we're actually jamming out on that music!

I personally think how weird it actually is that hardcore was actually just basic three-chord music and how it has evolved to the kinda stuff you guys and other bands do now.

It's weird. I think that a lot of bands still stick to that basic principle, and I think... The same thing that's good about the hardcore scene is also what's bad about it. The fact that someone can just start a band and from the day they began they can start playing shows and all that. That's great. But, at the same time there are so many people who go "Okay, we'll start a band! You play bass, you play guitar, you get a drum-set for Christmas, and we're a band!" and to me it's like... I sometimes think that maybe some people just start a band because they want to be 'in a band', know what I mean? And that it's less about what they exactly want with that band. That they want to do something creative and meaningful...

Is it important for you that you grow as a musician? That you get better?

I think that... I definitely play guitar to play music. Not to just play guitar and practice for the rest of my life. It's really important for me to keep on growing in what I'm doing. To keep on going in that creative process and push myself in that.

How long does it take for you to write a song?

Usually... we don't write a lot of songs at a time. We did a split with Nora and had only one song and then we did a three-song cd on Relapse. Usually the approach is to do three songs at a time. We work on those three songs... Not that we write a song but at the same time already think about the next few that we want to write. So, that's basically how we work and that takes as long as it takes (laughter)

Are you also really into good sound quality and certain guitars? Like the technical side of music?

I'm actually not. I'm into good sound quality. But I also like the rawness in music. Like some metal bands that computerize everything that they do and they go way to far and it simply doesn't sound realistic anymore. What we want to do, is get the best sound quality we can get without losing that emotion and be able to get your message across as powerful as possible. Technically I never played a guitar that costs more than 200 dollars.

So you don't have a Steve Vai proto-type model?

He he, no, I don't! My guitar was \$200 and then I have another guitar and that one was like \$75! (Laughter) and I put another pick-up on it and trashed it live.

I heard you guys are live even more intense than on the record... You got any plans coming to Europe? (Laughter)

We'd love to! But we actually wanted to wait to get more people to know our music first, but we'll definitely try and come in 2000!

Are you able to play the songs live exactly as on the record? That seems pretty unbelievable to me!

At the moment, the recording consisted just of the drummer and myself because we got through some member changes, but we play them pretty consistently. Look, live it isn't about playing every note perfectly. That certain energy level is what counts more I think. Especially live, you could choose between playing the songs as perfectly as possible or try and get that energy going. And we do mix up things a little in the music live because I think that live experience is about that energy and emotion. If you want to hear songs perfectly you can just as well play a record.

Something different: what do you do for a living? Since I'm curious what the reason is for playing music that hectic.

(Laughter) well, I'm a web-designer and I'm behind a computer, in a dark room for 9 hours a day, so yeah, when we go out on weekends and we play it's not that hard to let it all go! (Laughter) I think that everyone should be able to do that. We can express our anger and frustration on stage while others become psycho maniacs and killers! (Laughter).

So, you would be a serial killer if you didn't play in this band?

Maybe! (Laughter) I would definitely get insane!

What other interests do you have beside the music and maybe computers?

Eehhh.

Not much?

I went to school to study psychology and that interested me for a while but it's actually just music and art and stuff.

If you could, would you like to make a living of the music?

That's a question that we have actually to face right now. We have the opportunity to play and do tours as much as we want but that's also a decision that we all have to make. If that is what we want to do. We definitely want to play. That's why we started this band, to play live. And we maybe could make a living off it if we toured constantly and maybe take short breaks to record. Right now, we're not really ready to do that. As a band and as personalities we really need to know each other better and get used to each other to play out constantly.

In a way that you guys get into fights?

Well, maybe not even that, but I don't think that we could be able to express the energy and intensity when we play every single night for eight months in a row. You know what I mean? To keep that

excitement that we can express right now when we play... also, who wants to see the same band every three weeks when they come and visit your town again? That gets boring. We don't want to do that. We want to keep the hype!

Do you play long sets?

No, actually really short ones and we got complaints about that too. The truth is that we want to keep the energy level constant. From the first note to the last. Honestly, we're a very selfish band. We do this for ourselves and we want to keep things at the same energy level and give it our all. That's important to us and that's what we do. We want to do everything on our terms and we play with every band that we can, we respect all kinda bands.

But would you for example play with a Black metal band that takes themselves a little too seriously?

I don't know, maybe we would and then make fun of them on stage! (Laughter) We really don't care, I don't think you would find ourselves playing with any racist band of course... But we don't go out there and preach about our personal beliefs. We do have our own political and personal values but we're not a band that is about going out and tell people.

What's important to you, on a personal level?

Well, most of us, in the band are Straight Edge, and it's not important for us as a band, but for me, and others in the band, on a personal level it's something that we value highly, but as said, it's a personal thing.

So you don't play with X'es on your hands? That's disappointing!

Hehe nah, we've never been like that. I've been alcohol and drug free for as long as I can remember. We've never into that kind of exposure. We know what we feel is important for us but we don't want to tell other people that it's good for them or anything.

But are you like... when people ask you, are you saying, "Yeah, I'm Straight Edge!"?

Honestly, there was a time when I was even embarrassed to say I was because so many people made a mockery and a fashion show off it. But to tell you the truth, right now, I'm pretty proud about it. So many people are getting away from it, and now you don't necessarily have to be Straight Edge to be accepted which is a good thing in itself, but yeah, I'm pretty proud of it now. Funny thing of course is that those who shouted the loudest about being Straight Edge are the ones that drink the most now... Most of my best friends drink a lot and I don't think it's the best way of living they could do, and when the message is brought up I definitely stand strong but it's what they want to do, so... But as a band we don't have something that we collectively want to express. We don't stand strong on any kind of view. We're just going out and use the band as each of our own motivation. As said, we're a selfish band and everyone in this band has his own reasons and we don't have a collective ideal or something, yeah, making music and expressing energy maybe...

As a last thing, how would you describe the band, in one sentence?

I would say, that the band is just one big piece of organized chaos! ♦



ESCAPE PLAN

THE Cable Car Theory

The Cable Car Theory is one of those bands that don't get the attention they deserve. I got to know them from their awesome 7" on Immigrant Sun Records and even though I didn't pay much attention to it at first. It was in the US, on tour with Mainstrike, that we got to stay at the house from Chris Purpose, where they would play this record a lot. There I recognized it again and also found out about the great music and deep emotion they showed through their music. They now have a full-length out on Rockemotions from Germany, which contains all their recorded material from 1997 'till 1999. With a European tour coming up in April we thought it was time to get to know them a little better...

I saw in some review that you were compared with Boy Sets Fire...

I don't know, I don't really see a comparison with them... I guess our influences vary from all sorts of music. It's not like we have a specific style or anything.

But what music did you grow up on?

Oh, eighties metal! Motley Crue, Iron Maiden, those kinda bands. John listened to bands like Dinosaur Jr. Shudder To Think, Nick was into bands like The Beatles, Jimi Hendrix... so all very different and that maybe shows a little in the music that we play...

How come you got into hardcore?

I don't know, I got into it all by myself. I listened to Death Metal a lot and my friends played in some Death Metal band and they once played with this band called Enrage, and they were at that time, probably the biggest hardcore band on Staten Island, so I saw my friends' band play and then also Enrage and that actually got me into hardcore. I started going to shows a lot and bought records and so I really got involved...

What attracted you so much in hardcore, being into death metal?

I guess the people that I met... the music also has more emotion and feeling. I don't know. I just enjoyed it more at the time.

That was what touched me most in your band as well, because you guys are all about emotions, right?

Yeah (laughter) I guess so. That was what touched me most from the hardcore bands. The emotion and passion was for real and the lyrics actually made sense and all...

Who writes the lyrics?

John writes most of the lyrics, but before he puts them to song or anything, he brings them to practice, and we'll read them. And if then someone doesn't like them we don't use them. Like also, me and Nick and me come to practice and we have ideas for lyrics but I would say that John writes 90% of the lyrics.

But like the song "two thousand years" which is obviously against the death penalty. You all agree on that one?

Pretty much yeah. Nick actually had a problem with

that song. He didn't read it before and he was like: "dude, where's that song about?"

It's pretty obvious for me. I'm firmly against the death penalty so... you're strongly against it as well? Even if maybe... like for instance, let's imagine, a guy raped and killed your girlfriend?

Yeah, I questioned that myself. I've kinda put myself in situations where I would say: "hey, what if someone killed one of my family members?" and yeah, I probably would want to kill that person too. But I'm sure that I would not have the power to take that life. I would put myself in the same position as that person and so... I am not any better as that person. You know what I mean?

Yeah, because, a lot of people say that same thing: "when someone kills a person from my family he's gonna die as well. But in reality that hardly ever happens, so..."

Exactly. I think it's the first reaction that a lot of people have.

How do you feel however when that does happen? That someone kills the murderer of his wife or child for example? They should be sentenced as well?

Well, yeah... I think in the end it's just as wrong. You know? Taking a life is wrong. By definition. No one has the right to take someone's life. No matter what they did.

The song "tears for broken toys", that's real personal...

That's about... It's basically about John's father. He grew up with an abusive father. Not that John ever really 'met' his father, but his father beat John's mother. Physically abused her. John has an illness because when John's mother was pregnant from him, she got kicked in the stomach by that man... John has diabetes... There's some hormone, and I forget what it's called that produces enzymes in the body but John doesn't have that and has an illness because of that. That's a real personal song for John. And we all really agree on that song, as it's more as a support for him. You know. Every time we play that song, it's really emotional for him.

Does he explain the song before you play it?

Yeah, every time we play it he talks about it and basically about abuse in general. In a way we all have to deal with abuse, in one way or another...

You were ever abused?

Me personally, no never. My parents brought me up with love and compassion I would say...

You still live with your parents, right?

Right now, yeah I do. I moved out a couple of years ago but I moved back in because it didn't really work out that well. It's convenient now because we're gonna do a lot of touring, so that's perfect.

In one of the writings on the 7" there's something about Jesus Christ, and how he lived his life and all... do you believe in Jesus? Or maybe just 'belief' in general?

Yes, I do believe that there's a 'higher' something. No one in the band practices any religion... But you're probably referring to the song "Seven Hundred"... Okay, we've gotten accused for being a Christian hardcore band.

You got 'accused' for that? (Laughter)

Yeah, and it's actually nothing but a song about the Catholic church. Pretty much the message behind any religion is compassion and the Catholic church just... there's so much they're doing that is just miles away from any compassion at all... and it's weird...

We're you raised with a Catholic background?

Yeah, me and John we're both raised Catholic. I went to Catholic school but left that. I've gone through some things and

experiences that made me gave up any believe in that institution. Okay, I have a very sick sister. She was really sick as a baby and well, she just was sick all though her childhood. She went to a public school and they had religion classes and she didn't go to those classes for a long time because she had to go to the hospital all the time. She had really bad asthma, and one of the nuns, who gave those classes, called my house about it, and my mom told her that my sister was going in and out of the hospital and that that was the reason she couldn't apply to the classes. And the nun said.. can you believe this?.. she said to my mother: "If your daughter is going to die, she better dies in religion class."

Really? That's fuckin' ridiculous!

Yeah, and I was standing next to my mother and she broke down in tears. And I was standing there and.. I mean, even if you're not a religious person... You simply don't say those things! And I was like: "this is fucking unbelievable!"

Yeah, I can imagine losing faith in someone's religion at that point.

And the thing is that she portrays herself as this compassionate person. As being this true follower of God and she does those things... And I was kinda young at that time, not into hardcore or anything. But that felt so totally wrong... I've had it at that point.

You feel that you, as a person changed a lot because

"I guess you were absent the day they taught the overwhelming message of J.C. is compassion"

-seven hundred-

of hardcore? I don't know how old you are, but...

I'm 24. But, yeah, absolutely! Every record that I bought, I'd read them and all. And bands that had something to say definitely changed my views on a lot of things. Like Straight Edge. When I first got into hardcore I was hanging out with kids who were starting to experiment with drugs... And I experiment a little bit with them. But at the same time I also started to go to shows and they didn't and somehow I stuck with hardcore and they stuck with the drugs. Some of them are actually drug-addicts now.

You became Straight Edge?

Yeah, I became Straight Edge, and was for four or five years.

You're not anymore?

No. I became Straight Edge for a lot of reasons. I grew up with an alcoholic father and I definitely didn't want to go in that direction. And I didn't want to go in the direction that my friends were going at that time. So, I became Straight Edge. And now, I do drink every once in a while. But I know I'll never gonna be addicted. That's why I stopped being Straight Edge. I know I simply never gonna be addicted to drugs or alcohol.

How do you feel about bands in hardcore nowadays who don't really have anything to say anymore? Or just say dumb things?

Bands that just play music... Who are just out there to have fun, that's cool. But most of the stuff I listen to, do have something to say and to me, it somehow feels that that music is just more real. You know what I mean?

What's to 'goal' for The Cable Car Theory in that matter? Do you maybe try and 'change' people? Make them think?

Change people... I would say.... Yeah, maybe show them a different perspective and maybe through that make them see things in a different way.

Like you said in the song "Thought, feeling, action" The explanation really hits home...

It's really hard to actually change people. But I know that a lot of people changed through hardcore and if we can make someone realize that for example, racism is wrong or even just make them think a little bit... It is our goal and hopefully one day... And we have touched people. People who came up to us... You know, that song "Alexis" on the 7" We did a benefit for the parents of the baby. A couple of months after she passed away...

Were you really close to the family?

I was... I was the closest one. I grew up with Emil, the father. He was my brother's best friend. And my brother left for six years in the military and I somehow kept in touch with Emil. And he was like my big brother...

I really liked the page in the booklet. It's something, to me, that you can only do in hardcore. Something so personal and emotional. I really like that.

It's funny that you say that actually, because there's a lot of controversy about that song. We played it a lot and mainly because people asked us to play it. But it's a long songs and pretty exhausting to play. So usually we didn't play it and then always at the end people asked us to play it. But okay... there's a bunch of

punkrock kids here on Staten Island that don't like us. Both as a band and as people...

How come?

Hmmm, to tell you the truth: I really do not know. They're doing this band called "Big Wheel" and there's this one kid that

doesn't like us... actually, he hates me. And I've absolutely no idea why. Maybe he thinks that when he stopped being Straight Edge that I gave him bad looks about it. And I honestly didn't... and maybe there are other reasons but I also don't really care to find out. And he got up on stage, right before his band played and he said something about us and it referred to that song Alexis, that we "we're making money off of a dead baby"... At the time he said this, the drummer that played in his band, played also



for us. And I wasn't at that show, but when my friends told me, I started crying... We wrote this song for two people. With the intent to try and put a smile on their face, to show them that there were people who really cared about them. We wrote it for other people. And sure, hopefully, people who didn't know the parents could also relate to the song, but we did it for them. We did the benefit for them... We raised \$1100 and that's basically nothing compared to what they had to pay for medical treatments... We had a big fight with the kid who played drums for us and then for the other band. He agreed to put to song on the record. And to sell the record and make money for the parents off the record. I was really disappointed in him. We're using that song as some sort of 'anthem' at the end of our set. And we don't even play it all the time...

To me personally it's like... Songs like that are as emotional and personal as you can get and you can see it as some sort of statement that you shouldn't be afraid to show emotions. I think that's important.

I don't know the motivation behind the kid who said that about us. What I think the kid want is maybe a reaction from me, that I go and beat him up or something. But I'm not gonna lower myself to his level. If I wanted to beat him up I would've done it a long time ago. He's just talking shit about us. And that sucks. We even used to be friends...

People like that should just be ignored...

Yeah. That's the best thing to do.

This whole thing worries you a lot...

Yes. When it first happened I was really upset and all... it's been a real emotional thing for me. It's not an attack on me but it's an attack on an innocent baby that died and that hurts a lot. But we'll get over it.

Yeah, I guess so... Something else: what's in it for the band at this moment? What's coming up?

Well, we have a European tour coming up in April this year, I told Suzanne about this already... It's gonna be from April 11 'till May 6.

You ever been to Europe before?

No, never.

What do you expect?

I'm not sure. I've seen pictures and I've a bunch of friends who toured Europe...

What did they tell you?

They said it's been the best experience in their lives! Everyone was super supportive and it's not like doing shows in the US.

That's true. We were in the US last summer with this Dutch band Mainstrike and it's so different... Like in Europe, every band, no matter if you're from the US or from Europe or the same place, you'll always get food and drinks. In the US it's totally different.

Yeah, that's a big difference already. I heard that the kids are really into the bands, no matter if the bands are huge or real small...

To finish things up: any question I should've asked you that I didn't?

No, actually not.

Okay. Then I hope we meet in April and talk some more.

Sure. Looking forward to it! Thanks for the interview! *



LADADIANA BOOKINGS

1. What is Ladadiana?

Ladadiana is a booking agency. I set up European tours for mainly American hardcore bands.

2. Can you tell me more about who you are ?

My name is Diana and I am 27 years old. I came into the punk and hardcore scene when I was 15/ 16 years old. I have been active on the political side, to be more specific, I squatted and was active in the anti-fascist movement. When I moved to another city I started to work voluntarily at a venue where a lot of punk and hardcore shows took place. I started to do mainly (straight edge) hardcore shows between 94 and 96. I have done shows for bands such as face value, shortsight, acme, blindfold, crivits, backdraft, unbroken, battery (3 x), seein red, mainstrike, avail, four walls falling, sensefield, lifetime, chokehold, veil, ignite and many many others. I went back to school and started a study, which is called 'culturele maatschappelijke vorming'. I don't know how to translate it but I try to explain; I learn to organize activities for a certain group of people, for example the elderly. Since I am more interested in music and organization I use my study to put my knowledge into organizing within music. I got a chance to work 15 hours a week at a booking agency called Slavetraders that does tours for bands that make punkrock, indie, guitar, and experimental, underground music. Bands on tour: K'arate, Queens, The Donnas, The Smugglers, Hellworms, Black Heart Procession, Make Up, The Sorts, Sweep The Leg Johnny and many other bands.

3. Why did you start your booking agency?

I will graduate from school this year, and I simply have to make a living. I decided to earn my money with what I like to do best: hardcore and organizing. It is a great challenge to try to dedicate your life to what you think is worth holding on to and being able to pay the bills with it. I can always have a shitty job if it doesn't work. I will keep on working at the other agency since I mainly do other alternative music and that is great too.

4. Do you have a specific goal with Ladadiana?

The political correct answer is around the corner, but no, it is meant as a way to make a living. I consider myself a hardcore person with certain principles but Ladadiana didn't start as a vehicle for these principles. The principles I carry out as a person you can find in Ladadiana too since both are the same but still I am more than Ladadiana alone. The main things I try to stand for are respect and being open-minded which means that every

person, no matter who or what should be able to communicate with me. My principles are not meant as rules for the lives of others although I will live and act by what I think is the right way of doing. It is unavoidable that people don't always agree or see things different.

5. Would you consider hiring people when you get bigger or do you want to stay small and do things alone?

I would consider hiring people. If I have enough work for more than one person and would be able to pay it, I would like to give somebody the chance to have the job of their lifetime. Not everybody wants to be their own boss (the responsibility is pretty big) and a boss-employee relationship doesn't have to mean something bad. It is based on choices and agreements. I am an employee myself and I really like my job.

6. How do you consider your agency different than others?

Actually, I don't. Maybe I work or are different than other agencies but this is the way I choose to be. People always have a choice to work with me or with somebody else.

7. Which tours have you done?

With the other agency I did the first Good Clean Fun Tour. With my own agency I did their second. Tours that will follow are For The Living, Stretch Arm Strong, By the Grace of God and Where Fear and Weapons Meet.

8. What do you consider important in the hardcore scene?

I have seen the hardcore scene grow from a small subculture in the punk subculture to a culture of its own. Although I don't want to return to the "old" days I consider it very important to keep in mind where it all is coming from. The reason for this is because I consider hardcore more than music without wanting to make it a dogma. But hardcore and all the things that make the hardcore scene should try to carry out a vision. Otherwise this is nothing else but a consuming youth culture like so many others and nothing more than a fashion. I see hardcore as an outlet of an independent lifestyle and a place where we consider the struggle for equality as a part of this culture. I still cannot agree with the world as such and the hardcore scene to me is a place where things can be different. But as I said before, this is my vision. I don't see it as something everybody has to feel but I as person are definitely trying to carry this out and starting Ladadiana is for sure a way to live up to this. ■

...if you want to live, then live.

Dance. Sing. Scream 'till your lungs bleed...

catharsis

If it wasn't for the fact that their singer was the editor for Inside Front, I would probably never cared about Catharsis in the first place. I heard their first album and read the lyrics and that was way beyond what I liked. Their negative and 'apocalyptic' outlook on life simply had nothing to do with what I believed in. However, more and more, from reading the incredible magazine that Inside Front is, the interviews that I read with Brian, the spokesman of the band and the ideas that are spread through the Crimethink collective, my attention intensified. When I listened to their last piece of art "Passion" I was blown away. Even though I might not like all they do, the title from that last record shows what I think is most important about this band and hardcore in the first place. This conversation took place outside a venue in Amsterdam, at the frontseats of our '84 Audi 80.

How's things going?

It's gone all over the map. I lost my voice.

You wrote something about that in Inside Front. Some advise to singers and how to use their voice...

And the next thing I do is lose mine! You know, when you're on tour you get sick, at least I do, and well, I usually do not get sick and everyone else does and I'm like Jesus walking among the leopards (laughter). And I'm always like "You guys can do whatever you want, but you know what happens when I get sick!" because you know, when you play guitar and get sick you can still do that. But well, I got sick. I got real sick and I got a throat-infection. I woke up one morning and I couldn't speak. And that lasted for a week and I couldn't make any noise.

I saw Greg Bennick from Trial using a water-steamer and that really helped him...

Yeah, I try to drink a lot of hot water. We learned a lot from each other, being both vocalists. But this with my throat was just me being sick and since we couldn't afford a doctor we thought I probably really injured my voice. And I was like "Fuck, I might be never be able to talk again!" and that was pretty scary. The whole tour is like... Like under a black cloud. The first guy who was supposed to book it didn't and we had to do it all ourselves the last couple of weeks. And we were like, "fine, Brian ruined his voice, we're cancelling the whole tour". And the next morning I woke up and John was like: "hey Brian, how are you doing?" and I was: "I'm okay..." and right after that: "Wow, I can talk!"

Are you afraid to lose it again?

Well, I already lost it once and got it back so I'm not afraid. Now I'm ready to lose it now, you know?

And then what?

Oh, I could be a novelist and a guitarist, maybe

a painter.

What are your plans for the future, what is it that you want to do? Do you have... I talked with Greg (Bennick) about this, and he called it his 'immortality projects'. What are yours?

I talked a lot with Greg and he never mentioned that...

When I interviewed him a few weeks ago, kinda 'the key-word' that came out of that interview was the 'immortality projects'. We were talking about the whole "No Gods, no masters" ideas and how you create your own Gods and masters... Do you see it that way as well?

Yeah, I believe in relations... In relations of masters without slaves. Being your own master but not needing to be on top of anyone else. But if Greg is talking about things that make him immortal in this world, even though he is mortal I would actually disagree.

But then what is your reason to do Catharsis, or Inside Front?

I think history... This idea of history sorta has us all fucked up. There is past behind us and we're always struggling under the weight of the past. And the future in front of us is an even bigger weight where I wanna do something that lasts after I'm dead. Anything but to really be here right now. And you end up thinking about anything but how you actually feel. What do I look like. Images are a really big deal. "Am I muscular enough?" "Am I beautiful enough?" and I mean... Last night we were in Belgium and friends from Belgium were there, friends from the US, even friends from Sweden were there. And we were all dancing and going crazy. Nobody worried about how they danced and if people would talk about the way they danced. We were just there, and those are the moments I'm looking for. To want to leave something behind us.

But those are just moments, and those moments go by...

Exactly. And that is the tragedy of life.

So the next thing is to search for another one of those moments...

Yeah, I'm not aying we shouldn't think about future moments. I think that if we want happiness, our approach to life has to be grounded in the life that we're actually experiencing. I do all these things where I feel that I'm not productive, or I'm not important or I'm not creative if I don't write a magazine, or if I don't write a good song or make a cd. And then I'm holding this cd and it's... "This is how great I am" and I'm holding a piece of plastic.

But that's... Then what's the reason you make that cd, that you create music... That you perform on stage?

Playing the music on stage... that's it. That's an experience.

But the cd? Why 'capture' the music... The experience?

Because we're hypocrites. I think embracing hypocrisy is one of the most important things you can do. To be honest, hypocrisy is the most honest form of self-expression. That's another way, you can have your life ruled by something outside yourself. A set up, apart from yourself. A set of rules or an ideology. I mean, that doesn't mean that I'm not vegan straight edge. But that's not a set of rules but more the way it comes out. And so, I have all these crazy theories about not letting history influencing or controlling my life but another hand I won't deny that it does happen to me.

How do you feel your life gets controlled?

That's a good point. Because that's not a very good way to put it. My life is controlled all the time I guess, but I want to participate in the controlling.

And where do you feel that you maybe can't control... Because that's what really interesting me in the whole 'anarchist' theory and the 'No gods, no masters' thing. Because no matter what, you are controlled and you can't simply be completely free. You know what I mean?

Broadly, I think a lot of people have problems with anarchism. They may go like: "Our nature says this or that", "human nature is like this". The thing with nature and culture is, when you look at that, they're always changing. And we're always changing. And again, I think it's just a question if you want to participate in that change or not. I mean, if you look at the world, it looks totally different then 200 years ago. And we're totally different now. So, for me, anarchism is just like: If we can totally re-make everything, if in fact we are going to change everything, whether we like it or not. Let's *think* about how we're going to change.

Is that more like... Anarchy within the little group of people that you know, the hardcore community maybe, or is it the whole world?

Both. Anarchism means 'decentralised federations of people', to use the intellectual meaning of it, which isn't really that much use. The problem with Communism or Marxism is that we have one party or one band, like Rage Against The Machine or whatever, that's going to lead the masses to freedom and I think that's bullshit. I think the only way to work towards a world where people can be free and interact with each other based on each others needs, is

for us to learn how to co-exist and take care of each other and that has to begin on a small scale. Like in hardcore or other small-scale communities. So, there's no short cuts. We have to do our work here. And the other side is: changing the world is a route to living. Living shouldn't be a route to changing the world or else you're serving another ideology.

Why are you so passionate about all this? Why are you willing to change things? Why do you think that way and most people don't?

Well, let's see... I think about this. Why do people not get angry about the abuse of animals or when they get stomped on. I think that it's like: Maybe you want something but if you think it's impossible to ever get it then you won't even try it, because you don't want yourself to get hurt when you don't get it. Because there's nothing that hurts more than feeling powerless. So, if you can just deny those desires and not have to admit that you don't have what you really want, then your life hurts less.

So you think that 'normal' people...

Don't think that anything's possible and that's why they don't even try it.

Isn't it that they simply don't care?

I think they would care if they would feel it was possible. Like in the US, most people hate the cops. Most people want to live together in peace and freedom. Most people feel that animals should be free and the world should simply be beautiful. But at the same time they don't know how to get there. So, these desires become nothing more than a means to corporations to exploit them. I think that maybe the difference for me and my friends is that we experienced moments where we felt it was possible. Where we read a book or something inspired us. And because we feel that possibility and we experience every once in a while we're ready to try it. All these moments. Like in Belgium, where I was talking about before, or the books that I've read. The people I fell in love with. There were so many moments that I felt totally free and alive and happy. And quality and beauty were in my reach.

Would you consider yourself a happy person? In general?

I go both ways. In extremes.

How far do those extremes go?

Pretty fucking far! (laughter)

Really depressed too?

Yeah, I've been really, really down...

How down. Like when you think about suicide?

A lot. Not lately. I've been pretty much in control lately. I have more friends now, there's more community and I'm growing up a bit. I don't think it's a very... That it's a young people's idea that the only way you can be creative is through your pain. I would love to see that we can be creative through all the other parts of our lives as well.

That's what I kinda 'felt' in between the lyrics. And to me... I honestly didn't really like the first stuff you did with Catharsis because of this almost 'apocalyptic' feel you had on your records...

That was a really hard time in our lives. And our lives continue to be hard actually. Because if you want anything out of this life, this world isn't gonna give you much.

But isn't that the way you specifically look at it?

I'm talking about it economically. That when you're so sick that you can't talk or do anything and not be able to get any medical help and when you finally make it to the doctor and he says that you have to eat more. And you know, they don't call us starving artists for nothing, you know? (laughter) But alright, fine. You want me to eat more, you get paid \$400,000 a year to do something that's important of course, but a bricklayer gets paid \$10,000 a year for something that's just as important. But I think that the artists are important. I don't get any money. And the doctor may tell me to eat more, fine. But things have to be different. So in the meantime while we're trying to make things different, life is difficult and it's simply hard to go through certain things when you're just doing what you believe in.

Isn't it that you maybe also embrace the suffering and the pain?

Well, I've chosen this and I don't have any regret. I learned that struggling and experiencing pain is equally a part of life. I put it to a friend of mine a couple of months ago like this. He's younger than me and he kinda 'discovered' that feeling pain is just as good as being happy. And I said, "yeah, it is, but I want to make sure I have a balanced diet." At that point in my life there were a lot of bad things happening and not many good things and I was like, "It's time for something good to happen again. I'm ready for it!"

Are you a positive person in that matter?

I'm pretty positive, yeah. I'm not like a drag to be around. But at the same time it's like, My friends and I set out to experience these adventures. To collect joy in life. In order to deal with the pain that comes our way we also collect tragedies I guess.

Would you consider that to be your main

goal? To collect joy?

If you look at joy in the broad sense. Not in selfishness, then yeah. Joy is seeing people being happy.

That is how you look at it...

Yeah, and my experience with people is that people enjoy making other people happy more than that they enjoy hurting other people. You enjoy hurting other people if all you feel is pain. If all you feel is pain and fear pushing on you, then the only way to make yourself feel any better is to push on someone else. And that's not healthy. But what I wanted to say about tragedies and me being a positive person... I am a positive person but it might be hard for other people to understand when I say: "I was in Finland and I lost my voice and when I finally found some water to drink it seemed to be paint-thinner!" There was spit everywhere and people thought I was going to die and all. But my way to deal with stuff like that is to laugh. My idea about that is that it's very funny. For me that's the way to be positive. To keep a sense of humor when tragedies occur.

Are you.... Maybe 'over-dramatic' in what you do? In your art?

Yeah... (laughter) I'm over-dramatic in everything.

Isn't that hard sometimes? To deal and work with people who're not like that at all?

I do feel dumb about being so melo-dramatic about everything. But that's just like the usual insecurity you have with everyone that's different from you. It's important to respect other people while at the same time not disrespecting yourself.

Do you sometimes... Because of the way you live and how 'normal' people live, that you maybe feel superior?

That's an important thing. Because... Well, we were in Germany and I was ranting about some band that was making decisions that weren't, in my opinion, DIY enough, and Alexis stopped me and he said, "Brian, you're being elitist, you're being a jerk!" and I think it's important to be able to accept criticism, and I might as well respond saying "No, they suck and in fact, so do you!" but I tried to remember to be open and thought, "yeah, I am being elitist" and I realised that it's much better than to criticize the decisions they made. What I should do, like I said before, is helping them feel that it is possible to do things different. And if I can show them that we do things DIY and are not exploiting anyone and survive and have things work out. That's positive and effective. So, elitism is an easy trap to fall into. But I got to remember that when they felt they were able to be cool, they would be cool! (laughter) (laughter) So, yeah, that's something I struggle

Some are born to wander blind and some are born to endless night. But
not this one! Feeling our youth go through our fingers. Like a razor to
the bone. Let's burn the dry bush of our hearts. And fill them with song
once more. Deserts without mirages. Generations without rain. Let's
shoot like rockets through the sky. And leave this world in flames.



with...

What is DIY in your opinion?

Okay, DIY is a word and I use it maybe different than other people do. I'll put it this way: Do It Yourself isn't enough a good way to say it. We have independent capitalism. And in the scene we can see labels and people imitating the real world. And what we need is doing it *ourselves*. And doing it ourselves means that whatever is done, the resources and the benefits are shared equally. Crimethinc isn't perfect like that but nobody profits from the label. And we give each other whatever we have.

But at the same time... You're living off the band right now maybe, your selling cd's...

There's a difference between making a living off of punk and making a life off it. I made a life out of it. When we go on tour through the US. We go through the trash for bagels. When the band makes money, that money goes into the band. It's a step... and the question is how to make everyone a part of our collective.

Do you see yourself doing this for the rest of your life?

Yes. Absolutely!

Maybe doing other things? Writing books?

I'll do whatever it takes.

Always as a part of the hardcore community?

As long as the hardcore community is a community I'll be in it because it's *my* community.

Do you see it as a community? Is it different in the US as it is in Europe?

It's different. It's way better in Europe. By far. But for me the community is having different friends in different places and helping each other and stuff. And we're this community within this larger scale that is the punkscene that has all the other cool people. And some people who aren't so cool yet! (laughter)

You're there to change that!

Well, let me put it this way. I'm not here to rescue them. But I'd rather benefit from them than suffer because of them. If one of my friends gets beaten up by any of them, I'm not benefitting from them. I'd rather kill them. But I'd love to work with people so we can benefit from each other. That's important.

But then again, there's all these horrible bands like E-town Concrete or Pitboss 2000 and they're considered hardcore and..

Well, we don't book shows with them. They definitely don't sleep on my floor! I don't even consider them hardcore. We don't even see them!

But then some booker puts you on a festival with those bands and...

We try to stay away from those environments, but it does happen and then we just try and see what we can do.

That's exactly what I mean: wouldn't it be better that... maybe you can change, maybe even one of the people that go see those bands...

We don't just preach to 'the converted' if you know what I mean? And even... well maybe we do preach to the converted but it's good to bring up new ideas to friends as well. You know? Okay, I'll give you the low sides of the coin. Trial played a show in New Jersey where they were playing with a bunch of tough-guy thugs. Trial and Catharsis and in fact the whole Crimethinc collective have this friend Eric Barney (-sorry if this isn't the correct spelling-Johan) and he went to the show. Tried to watch a band and someone was dancing way too hard. Eric said that and the guy just hit him in the face. And the last time I talked with Eric, before we left the US, Eric's face was numb. Because of some nerves in his face that were broken. That's how hard the guy hit him. Now when Catharsis plays New Jersey, we play for about 25 kids. We don't want to go to an environment that is hostile. When everyone is being violent, you have to be violent. When you're around a bunch of jerks, you learn to be jerk. We want to create an environment when people can stop being jerks. And from there on, try and get people to join us. To create an 'expandable safe-zone'. Every once in a while we play a show like... Last year we played with 25talife in Belgium. We were "Okay, what are we gonna do here to create trouble and to make people see that how much more there is to life than 'keeping it real'. And I'm not saying that 25talife is bad people, but I'm saying that we have different ideas about what's possible.

How do you think about... and this is something that's worrying me for a long time, now that we do a label as well... How do you feel about people or distributors that sell your cd and those people also sell Pitboss 2000 and do I know what other crap bands with fucked up ideas there are out there...

Well, we put out our cd's ourselves and we distribute them in the most irresponsible, like disorganized, hard to obtain DIY-way there is because we don't have a Crimethinc place or anything like that. Look, apparently Edward from Goodlife is still getting our stuff. He's not getting it from us but apparently he's getting it from someone else and there's nothing we can

do. I'm not against Edward as a person although he knows that I don't agree with the way his business practices. If he can get our stuff from someone else, there's nothing I can do about that. We try to get our stuff sold by DIY distributors and I guess... well, maybe if someone doesn't know about the DIY distributors and they'll get it from Edward, well, maybe they end up in the DIY scene. We try to put most of our energy in building the DIY scene. Not into compromising. A band like Rage Against The Machine. Maybe they say "There's more to life, there's political activism" maybe 1% of the 20 000 people that see them and they may never even talk to them, maybe that 1% gets in touch with hardcore. And that's what so many bands say. "we got to be on big labels and do things like Rage Against The Machine!" But what we should be doing is building up the infrastructure, so if a band like Rage Against The Machine or Refused or Trial turns some people to fuckin' anti-capitalism and DIY. To do it yourself living. There are squates and in fact a whole network for people to survive in. If we spend all our time on converting and not on building something for people to work in, then we made a lot of noise and delivered nothing.

There's actually one thing that I'd like to ask.... Are you afraid of death?

Terrifying.

Why?

Because I haven't lived as much as I want to.

But you can only live as much as you can..

Exactly. It's like this. When I lost my voice, that was a little death. That was a little bit of me that died. And I was like, this sucks, because I wanted to sing. But at the same time I felt the comfort and the contempt that I've done the right thing with my voice. I've taken myself as far as I could. And that's important to me.

How far would you go in.... What I mean is, what I see that you do with Inside Front and Catharsis, you want to go all the way and do things as passionate as possible. What are some things that you want to do and how would you do them, how far would you go?

Well, for one thing, we don't want to get more popular.

Why not?

Because I already have a hard time talking with all the people that I know. Like at this show, there's about a hundred people that I want to talk to, and that can't be done. It's a disaster!

I read something about that you want to quit after this?

Well, no. We're gonna do books. We're gonna





do a Catharsis book and I think we'll also do more Catharsis records as well. We have plans to work together with our friends' band Zegota and write music and perform it as a symphony. Like an orchestra. We definitely want to do new things. There's gonna be a Cinemethinc book and another book. And another Inside Front. I think that the next issue from Inside Front will be everything that Inside Front can be and then that's it. After that, it's up to other people, who liked what Inside Front did, and do that themselves. I want to see the Northern lights!!! I never seen that.

Is that the only reason why you're afraid of death? Because you probably couldn't have done everything you wanted to?

Hmm. I also don't like to get hurt and well, if dieing hurts a lot. That would suck! (laughter)

What do you think happens when you die? You think it's all over?

Aright, I'll tell you something I didn't tell anyone before in my life. When I was in junior high about thirteen or fourteen years old, there was this girl in one of my classes that never talked. And eh... You know, no one was ever paying attention to her. And one day we had poetry and we had to write poems. The teacher put the poems up on the wall and I read what that girl wrote, and it was incredibly beautiful. The most beautiful writing I had ever seen in my life. We had some class field trip and I sat next to her in the bus and we talked about her poetry and well, we ended talking about death. And she said: "I think it hurts people like us when we die". And I said: "I think the worst thing about it is probably that it should hurt and it doesn't". And I remember us saying that to each other when we were little kids. And she never actually talked to me again. She didn't talk to anyone.

You think it does hurt when you die?

I think that... That it should hurt and then it doesn't. A poet said: "the only thing that is unbearable is that nothing is unbearable". And death is like that. The world is bigger than anyone of us can ever be. I want everything there is and I'm never able to get it.

Does that frustrate you?

Yeah, that's a tragedy! And because we face that tragedy we create a even bigger tragedy by not trying to want everything... And that's what life comes down to... Being prepared to get hurt.

Are you sometimes afraid that you think to much? That life would be easier when you don't think about all the things that you do?

One of my best friends Scott says that one of

his dreams is to become a toll-collector so he can sit and think all day... You know... we always have conflicting desires that pull as push us in different directions. When you can find a life where you satisfy your desires at once then you're doing good. When our band plays and I can scream and go crazy. When I push myself... But also like when we're driving through Croatia and when we're afraid of cops getting on us... Feeling things intensely with this band that's the thing. And at the same time it's also exhausting.

But you want this...

Exactly... Something that I also get out of this band is... And it's probably hard to understand is when all this stuff is happening, like when we just played I get so exhausted that I can't feel anything. And that's a relief. That I gave anything and there's nothing left in me. That's a moment of intense peace. Some sort of disappearing from life. Maybe a sort of nirvana. And the band takes me to the edge of the world.

Do you consider yourself spiritual in that matter?

People throw the word "spiritual" around a lot. It means a lot of different stuff.

It does. But what does it mean to you? Do you for instance belief that everything you experience is like, nothing but a reaction of chemicals...

Whenever people say that I get really insulted. I get "You're trying to scientifically describe what I'm on the outside. But what matters is what I feel".

But then again, scientists say that whatever you feel is nothing but chemicals...

When a kid turns fifteen and he learns something, like that for the first time, he becomes a nihilist. He's like: "we're just chemicals. Nothing matters!". And I'm like: "You let someone describe your life from the outside, you have to get back inside yourself to really feel what matters".

But then I can say, that what we feel, what we experience... that's way beyond any chemicals...

Even if it is chemicals, and even if scientists can describe it. I'm saying: "Scientist, Fuck you! You can explain what I feel but you can never capture what matters to me. Never!". For me, yeah, I might be bunch of chemicals but when you lose what matters, that what you feel.

That's the ultimate 'thing'... but isn't it sometimes good to step back a little and

question why you do the things that you do, and why you react on certain experiences the way that you do?

Well, yeah, if you want to, say, cure pneumonia. Then it's good to step back. But when you can't sleep at night because you're so madly in love... (laughter)

(laughter) But what I mean is... Why can you be so passionate about your own life? To step back and 'analyze' the passion...

Oh, it's important to keep perspective on yourself, but it's also very important to keep that 'magic'. Everybody falls in love, everybody loves to travel... It's all predictable and been done before and it doesn't matter. But people lose that passion of what they know, what they experience and what they feel. You have to hold on that. And that doesn't mean you have to be anti-social... Or that you don't have to be mature.

How would you describe yourself?

Working towards being mature... (laughter)

How mature?

Well, hoping to be more mature than I have been... (laughter) And I mean mature like... Almost everyone that we met on this tour is... living totally different than this world. They worry about status or about how important they are or if people are in love with them. Be in this world. There's good food, you're traveling, you're band is about to play. Do what has to be done to be happy (said with great passion-ed). You have to be in love with yourself. And when you can do that, you won't be suffering when other people don't say how great you are. You don't need that. You need to be in love with yourself most and for a long time.

You've reached that? You're happy with yourself?

Yeah, I am. I'm working towards... This European tour is really good for me, working towards liking myself even more! (laughter) I feel good being away from the US, being away from my history. The next step is to be able to go back and meet people that I've known for ten years, where we have all the common trouble etc. with and then to be invulnerable with them to. That's my dream.

That's a good way to end this conversation...

Yeah. It was good talking with you. Thanks.

--and if you want to die, die then....

JULY 16, ALLENTOWN PA, THE SWEATSHOP, JULY 17, WARETOWN NJ, PARKING LOT, JULY 18, COLLEGE PARK MD, WMUC, JULY 20, CLEVELAND OH, BILLIARD HALL, JULY 21, CLEVELAND OH, SPEAK IN TONGUES, JULY 22, MOOSIC PA, SEA SEA'S, JULY 23, BRADLEY GARDENS NJ, VOL FIRE DEPT, JULY 24, LONG ISLAND NY, GROUND ZERO, JULY 25, WHEATON MD, PHANTASMAGORIA, JULY 27, VIRGINIA BEACH VA, THE JAMLOCKER, JULY 28, WINSTON-SALEM NC, 533 UPRISING, JULY 29, COLUMBIA SC, THE NEW BROOKLAND TAVERN, JULY 30, FAYETTEVILLE NC, THE PAVILLION, JULY 31, WILKES BARRE PA, SOMEWHERE

MAINSTRIKE

U.S. EAST COAST SUMMER TOUR 1999

FRIDAY JULY 16TH

We get on the plane with barely any sleep. Our friend Diana has agreed to take us to the airport by van. Lucky for us because we have a lot of shit to carry with us. Pepijn is king: besides his heavy cymbal-case, he brings the biggest Samsonite-suitcase he could find. This proves to be very convenient throughout the tour.

Our excitement grows during the flight. As we land I'm determined to suck in as much as impressions as possible. Even the highway we see in the distance through the big windows of the arrival-hall of Newark Airport, gives me a pleasant taste of what is yet to come. The rest of the airport however is dull as fuck: not the overwhelming entree as many friends told me about, but they landed on JFK airport. Johnny sees a gangster, and gets the advice of Jeroen not to fuck with them. We step outside and receive the first really physical experience of the US of A: it is incredibly hot!! The captain of our flight talked about a nice 24 degrees Celsius as we landed. This however, seems triple that number.

We take the bus to Allentown, where we have our first gig tonight. In spite of being jetlagged and dog-tired I don't want to miss a single sight during the ride.

The final stop proves to be Allentown. To us it seems like the middle of nowhere. Because of the airco, we forgot how hot it really is. We are picked up by Jamie, who owns Double Decker (a record store), and who organizes tonight's show. We spent a pleasant afternoon in his shop. Jeroen picks up our bus, together with Nate of Devoid Of Faith, who is willing to let us use his credit card, which is really, really cool of course. The gig is not at the Sweatshop (it's closed) but in a venue next to a highway outside Allentown, which is occasionally used as a strip-bar. Its stage is huge. Count Me Out couldn't make it: they are off to a West Coast tour. Committed are nowhere to be seen either, but they got stuck in the traffic and arrive on the scene much later. There are approximately ten paying visitors. Luckily they seem to buy all the merchandise they can carry. We won't be selling more merchandise in one night during the rest of the tour. We meet the guys from Best of Times who are playing that night, who are nice kids. Committed rocks the house. They are one of the most energetic bands I have ever seen.

The night proves to be far from over. We don't have a place to stay, but Nate knows someone in Philadelphia where we can probably crash. I fall asleep during the two-hour drive and wake up as we are standing nearby the famous Stalag 13. At this point we are dying for sleep. At four or five, we finally crash at Nate's friends. I see everything through shades of grey. Welcome to America!

SATURDAY JULY 17TH

When I wake up, I feel like I'm overrun by our own van. We pay a visit to downtown Philadelphia for breakfast. Here, Johan's heart is broken when he notices a too-expensive three-feet long Gene Simmons doll in one of the shops there.

After that we leave for Stalag 13 again at two, because Nate is planning to sneak Committed and us on the bill there (there is the two day Philly fest going on). Unfortunately, this doesn't work out because everything runs late, and we have to leave for Waretown.

When we arrive (the show is moved from the Casino Skate park to the local Community Centre), the bill is totally altered, something we learn to get used to very quickly. Ten Yard Fight is not going to play, because they broke up this very day. Against The Grain has been added. From the original bill, only the Disturbed and we have shown up.

As we are in our fourth song of our set, the mayor dressed in orange shorts comes in and closes down the show. Things are running late and it's time for the community-big band to practise. As we step outside, they are playing the Monty Python-tune. We feel like we are hallucinating. The show is quickly transferred to the parking lot of a nearby mall. To sum this up: this is one of the weirdest shows we have ever played.

Joe of 9 Iron Distro offers us his house to crash.

Committed feel like sleeping is for wussies: they prefer the beach. These guys are hardcore! We drive to Joe's place (two hours, long drives are an American custom it seems), and as I'm unpacking the van, everybody except Jeffrey stumbles to their sleeping place, leaving us standing in the road. The problem is, we didn't see what house they went in. I try one of the houses with an unlocked door. I enter the living room, and there is a woman asleep on the couch. Could this be Joe's girlfriend, or... I'm getting the fuck out. With the gun laws here, I may praise myself lucky I didn't get my head blown off. I find out that the house I was looking for is right next door. Still not jetlag free, I sleep on the floor like a baby.

SUNDAY JULY 18TH

Today we play in a radio station on the campus of Columbia University. Committed and we play both a good show. We meet a lot of very cool kids and we have a great time. In one word: AAWWWWWSSOMMMME!!! Days like this make this tour worthwhile.

MONDAY JULY 19TH

No shows today, so we making good use of this day to make the long (that is, for us Europeans who are used to nothing) drive to Brunswick Hills, nearby Cleveland. We got directions from John from Committed to the house of his friend Jeff where we can stay. We arrive at night. Jeff's house is huge. We are welcome to stay for a couple of days in his basement.

TUESDAY JULY 20TH

Jeff's mom is great. She makes us a cup of coffee and doesn't mind 9 people squirming around. Lots of bands have stayed there already, she tells us, and Jeff occasionally organises shows in the basement.

Jeff takes us to a real big shopping mall, a must visit when you are in the United States. I have my first sub as breakfast here.

The show tonight is not with Committed, but with Set Straight, John and Matt's other band. When we arrive on the scene perfectly on time, there is no one there. No promoter, no bands, no audience, and the venue (a pool hall) is closed. The promoter shows up two hours late, something that appears to be perfectly normal around here. During those two hours, we are teasing John and Matt a bit: "Where the fuck is the show?" John and Matt keep their cool and don't even flinch: "Don't worry about it, there will be a show".

When the promoter arrives, we enter the hall. It's a pool hall all right, the whole space is filled up with pool tables. The bands are crammed in a four cubic metres space between the counter, wall and pool tables. The audience is watching the band standing between the tables, and are occasionally shooting some pool. Set Straight is fucking great. Some local bands are playing as well. We are all fired up and go off. All in all a very nice show, where we meet some nice kids as well. Great!

WEDNESDAY JULY 21ST

Jeff has taken the day off from work to show us around. Very, very cool. His mom is even willing to wash our clothes. Maybe not very rock 'n roll, but convenient nevertheless.

The show at the Speak In Tongues is organised by the Committed guys themselves. These guys go really all the way and we owe them a lot. It's a great night. We get to see some great bands like Bloodpact, Varsity, Set Straight and Grudgematch. We play a nice show as well, although not as good as yesterday. Outside the hall we meet the town-crazy who has some great ideas about how to use a van like ours.

THURSDAY JULY 22ND

Tonight will be our first show with Ensign and Stretch Arm Strong, who will hook up with us for a couple of shows. We drive to Moosic and find it is a couple of houses next to a road: Hicktown USA. No supermarket nearby and the only diner is closed. My dinner consists that night of peanut butter sandwiches with chips. The Committed guys



1|VERY VERY EARLY IN THE MORNING AT SCHIPHOL AIRPORT, AMSTERAM. AT LEAST JOHNNY LOOKS HAPPY 2|WARETOWN, NEW JERSEY. THE BAD BIG BAND OBVIOUSLY 3|AT THE PARKING LOT. ONE OF THE WEIRDEST PLACES WE'VE PLAYED 4|THE BIGGEST AND THE MOST CLEAN HOUSE WE'VE STAYED. THANK YOU JEFF + MOM FOR YOUR KINDNESS AND HOSPITALITY 5| UHM... DOESN'T MEAN SOME US DON'T MIND GETTING SOME THRASH THROWN AT. LOOK AT JOHNNY!



are very pleased that we are adapting this fast to American culture.

The only flyering for this show is done by the internet, and unfortunately the date was incorrect (=the day after this). Very few people show up as a result of this. We play a bit dull that night, but there is really not much going on here. The owner of the club came this close to not paying us anything, but thanks to the 'reasoning' by Tim from Ensign, we get some money after all.

Because we have no place to sleep, Committed and we will go for the famous motel-routine: you hire a room with two beds, drive to the back and sneak everybody into the apartment. Finally, we find a motel. Casey hires a room and Suzanne and I hire a room as a couple. We drive to the back, and sneak everybody in as quiet as possible. As we are unpacking our stuff, the telephone rings. Everybody stands like bitten by a snake. I answer the telephone: it is the receptionist. "How many people you got in there", she asks me. "Why", I answer, "four people". "I see way too many people over there", she says. I can't come up with any good ones, so I say "If there are any problems, I'm coming right over". Suzanne comes with me, nervous and holding my hand. During the walk, we come up with this dull excuse. We tell the receptionist that we are trekking, and that four of us have back problems because of sleeping in tents. The rest of us will sleep in the van. "Whatever", says the receptionist, "as long as you don't have a party in that room, I have families sleeping next to you". Phew. That night we forget to turn up the airco so it's hot.

FRIDAY JULY 23RD

The room sure has a great shower. I meet up with Committed in the room next to us, who were nearly frozen to death because they turned on the air-conditioning last night. What a country!

When we arrive in Bradley Gardens, New Jersey, we find that the show tonight will take place in a fireguard-station. We go downtown to look around and have a bite to eat. Johnny, Jeroen and I go to a pizza place. However, the fourth time pizza in a row takes its toll. I can't finish this one, and I want nothing but salads from now on.

The show tonight is excellent. Committed is killer as always and we play our best gig so far. We go off in a way we haven't done in quite some time. Stretch Arm Strong totally blows me away, I'm very impressed. Ensign plays a great show too, with the crowd going nuts. All in all a great night. Chris from Purpose offers us a place to stay in Brunswick, and even takes us to his mom's house for a swim in the pool. Chris, we love you.

SATURDAY JULY 26TH

We raid a Bagel shop for sandwiches and coffee the next morning. It turns out that John has some cool roommates, with whom we have some nice conversations. It's great to talk with people about daily life in America. It's a whole other impression you get of this country this way, rather than visiting it as a regular tourist, visiting Disneyland and the Niagara waterfalls while staying in hotels. Concerning the gig: nobody knows when it will take place, so we assume that it starts somewhere at eight. Finally the promoter calls at one o'clock: the show starts at three... John and we jump in the van and get going. This show will be in Long Island instead of Coney Island High in New York City. The only impressions of New York we'll get today are the fuzzy shapes of the Trade Centre in the far distance and a drive through Brooklyn, which looks like a drive between two fenced prison blocks. Long Island lies, again, in the middle of nowhere, and the show will take place in a small bar, called Ground Zero. Very few people show up at first; there are more people when Stretch Arm Strong and Ensign play. I'm experiencing trouble with my equipment, so I'm basically out of the game that day. Bummer! The good thing is that today we are meeting up with Andrew who flew in from Aruba and will accompany us for the rest of the tour.

SUNDAY JULY 25TH

We leave John and company early for Washington, although not as early as we planned. But hey, we are with ten people, so things go always a bit slower than you want them to. We get lost near Washington, so we have to get right up when we arrive at the Phantasmagoria. Also, we have missed For The Living, which is a real drag. My guitar is still feeding back a lot, but we make the most of it. However, this show is certainly not among our best. The fact that Tim from Ensign is really pushing us on stage makes me a bit depressed. We better deliver. Good Clean Fun is playing last, which is cool. Tonight we stay at John's, who plays in For The Living. Turns out that Salad Days Studios is located in his house. We actually see the tapes for the new Shelter album lying on the shelves. Cool or what? Issa, John, Mike Phyte and Suzanne (no. 2), a friend of theirs, are taking us to a nice Asian restaurant and a Ben and Jerry's ice-cream store. America at its best!

MONDAY JULY 27TH

A day off. I wash some of my T-shirts in the morning. I have barely any clean clothes left at this point.

Today we are planning to do some sightseeing at last. Committed have done some

1|COMMITTED ROCKS! WHAT A GREAT BAND 2|BIG TRYING TO LOOK LIKE JOHN WAYNE. WE'RE ALL ACTUALLY PRETTY AMAZED BY THE GUN LAWS IN THE U.S. 3|GETTING SOME EXERCISE. AS IF THIS TOUR ISN'T FATIGUEING ENOUGH 4|JOHN COMMITTED EATING THEIR 60-DAY TOUR DIET: NOODLES 5|DRIVING AND HAVING FUN 6|DESERTED SEA SEA'S IN MOOSIC

sightseeing already here, so they are off swimming. We'll meet them again in Virginia Beach at the Jam Locker. Before we go, I use my handy phone card to call my girlfriend, and we have a relaxed 5-minute conversation without worry about dropping enough coins in the slot. I miss her so much that it almost becomes unbearable. Although this is a really great experience, I won't mind to go back after this week.

In Washington we visit the Capitol and do our must raid on the stairs, SSD-style. Andrew, our walking and talking hardcore-encyclopaedia, tells us that the 'Capitol' on SSD's cover is really a building in Boston. Thanks a lot, Andrew!

When Suzanne phones Issa to ask him what's up (we agreed to go to 'Star Wars, Episode I with him and Suzanne that night), we are told to come directly to John's house. Brian from Battery and owner of Salad Days, needs to do a recording session and we have to get our shit out of the house. We arrive at John's and Brian's, and who are sitting in the studio: Sammy and Walter from YOT/ Quicksand/ CIV/ you name it, working on a new project. We are out again in the streets, but it was cool and all. Tonight, we are sleeping at Suzanne's in Virginia Beach, but first we are going to see Star Wars. No offence guys, but that movie sucked! After that we drive to Suzanne's and completely baffle her roommate by invading their small flat with ten people. Pepijn again manages to claim the only available bed. If he complains about anything else, I'm going to break some of his bones.

TUESDAY JULY 27TH

Suzanne takes us to the beach during the day. Coolness at last. We are feeling very 'on tour' here.

The show that night is a total disaster. The Soundman fucks up big time, although he is the last to notice. Everybody else unfortunately, does. My equipment-problems have grown worse on top of that. The only sound I'm producing is that of an overcoming bomber, and that is when I don't touch the strings. After our set I'm totally bummed out. Everybody is. The good thing is, we have again managed to arrange a place to sleep. A local kid offers us his place to crash. We say goodbye to Suzanne and leave the place.

WEDNESDAY JULY 28TH

Our host has got a great mom too. We are having cereals for breakfast which is heaven after all these peanut butter-sandwiches. Then we are on our way to North Carolina, where it should be even hotter than it is here.

We arrive at the venue at six o'clock, right on schedule. Again, there is no one and the place is closed. We ask the guy in the coffeehouse next door. Luckily the venue belongs to this coffeehouse and the owner tells us that the show is rescheduled. It won't start until eight. Typical. The owner however, a Cuban fugitive called Frank, turns out to be quite a cool guy. He calls a friend of his who is originally from Holland: "Hey, come over. I have some Dutch friends over here." She comes over with her husband (an ex punk rocker, now a hippie into producing postcard-art) and offers us a place to sleep. The owner offers us to pick us up tomorrow to show us around. The people here are very nice indeed.

The show however sucks. It turns out that the original promoter didn't do jackshit, left town and turned the whole mess over to a friend. That means no hall packed with kids tonight. The Ensign guys are getting pretty pissed at this point. But what the heck, we had fun anyway. Ryan lets me borrow his guitar so at least I could play along.

THURSDAY JULY 29TH

We had a good night's sleep, we could shower and got coffee. Ah, touring is tough. Frank picked us up, took us to a guitar shop where I could get my guitar fixed, and took us to the mall. Pepijn needed some stuff for his mosquito-bites, because he was itching to death. I bought a book for the wee hours; there are a lot of them on tour. After we thanked our hosts, Frank took us to a supermarket on the way to the highway to Colombia, South Carolina, where we could buy food and water (we drink it by the gallons over here). And off we went.

The club where we play tonight has a real good sound system and a good sound engineer. We do okay. Committed and Ensign are great. Stretch Arm Strong play a home match and blow the place apart. It's one of the best bands I've seen in a long time. Overall a great night. This is our last show together with Ensign and Stretch Armstrong, and for them this show marks the end of their American tour together. Because Committed and we have only two shows left, we get in the party mood. After we say goodbye to everyone for at least one hour, Committed and we leave for dinner in a Waffle house. This is great fun, because unfortunately we weren't able to spend so much time together as we actually wanted to. After this, we go our separate ways again, and after driving some time we make ourselves up for the motel-routine, this time on our own.

FRIDAY JULY 30TH

As we are about to pack in and start looking for food that morning, the phone in our motel room rings. Again a quiet panic. I pick up the phone: it's Andrew. We can wash



1|BIG, RYAN AND JEROEN SHOWING OFF THEIR SCHISM FISTS TATTOOS. YEAH WE KNOW YOU GOT THE STRAIGHT EDGE 2|ENSIGN IN BRADLEY GARDENS. AN AWESOME SHOW WITH GREAT BANDS AND FRIENDLY PEOPLE 3|PEPLIN'S ONE AND ONLY TIME WORKING WHILE NATE ENSIGN SEEMS TO BE MORE FOCUSED ON THE GIRL NEXT TO HIM RATHER THAN SELLING SOME MERCH 4|MAINSTRIKE SOUNDCHECK 5|DO WE NEED TO SAY MORE? STRETCH ARM STRONG LIVE PLAYING THE HOME TOWN OF MATT LEVETON. THEIR GOOD FRIEND WHO GOT PARALYZED IN A CAR ACCIDENT. THIS WAS THE FIRST SHOW HE ATTENDED SINCE THE ACCIDENT. AMAZING HOW HARDCORE CAN ACTUALLY BE A POSITIVE FORCE IN SOMEBODY'S LIFE. WE WERE VERY IMPRESSED BY THIS SCENE IN GENERAL

IN TOUR

COMMITTED MAINSTRIKE

bloodpact

Friday, July 16th

COMMITTED

COUNT ME OUT

WHEELBIT
ENSIG



The show is at Phantasmagoria on Su
Door at 1pm. 6 dollars. Bring your frien
Call 301.949.8886 or email Spragon@hotmail

Richmond, OH • Erie, PA •
Buffalo, NY • Wilkes-Barre, PA •
Providence, RI • Boston, MA • New York, NY •

(more cities to be)

MAINSTRIKE

COMMITTED

Wednesday

JULY 30th 1999

The invasion begins!!

MAINSTRIKE

Committed

UNTIL TODAY

No Comply

SideSwipe

High Pointe

THE PAVILION

2527 Gillespie St. Fayetteville, NC

5:30 pm. Info/directions: (910) 867-2333 only \$5.00

at the VOL. Mike Dept. in B. D. L. Gardens, N.J. (15 min. from New Brunswick)

Friday, July 23

ENSIG

STITCH

WARMSTRON

MAINSTRIKE

INOR

THE LOWEND

6/15 w/ piece of decent clothing. go's to Kosovo
Doors around 5:00. call. 777-2575 (73
24 hr for best Tim Slaw lockalike!

at the VOL. Mike Dept. in B. D. L. Gardens, N.J. (15 min. from New Brunswick)

Sunday July 18th 5:00

MAINSTRIKE

YOUTH CREW HARDCORE FROM HOLLAND & MANLIFTING

UNTIL TODAY

NC HARDCORE WITH MEMBERS OF REINFORCE

COMMITTED

CLEVELAND HARDCORE

STRIKING DISTANCE

DC HARDCORE W/MEMBERS OF FOR THE

REDLINE

SILVER SPRINGS FINEST

EMBRACE TODAY

BOSTON YOUTH CREW

STRIKEOUT

NEW DC HARDCORE



JULY 27th 1999

JAM LOCKER

ENSIG

from GERMANY

AHEAD

Tuesday, July 27, 1999 ALL AGES HARDCORE

ENSIG

MAINSTRIKE

WHAT LIES AHEAD

PLUS ONE MORE...

7-11PM

\$6.50

THE JAM LOCKER

4402

SUNDAY JULY 18th 5:00

MAINSTRIKE

YOUTH CREW HARDCORE FROM HOLLAND & MANLIFTING

UNTIL TODAY

NC HARDCORE WITH MEMBERS OF REINFORCE

COMMITTED

CLEVELAND HARDCORE

STRIKING DISTANCE

DC HARDCORE W/MEMBERS OF FOR THE

REDLINE

SILVER SPRINGS FINEST

EMBRACE TODAY

BOSTON YOUTH CREW

STRIKEOUT

NEW DC HARDCORE

SUNDAY JULY 18th 5:00 PM \$6.00 AT WMUC IN COLLEGE PARK
TAKE I-20 TO EXIT 25 RT. SOUTH/COLLEGE PARK FOLLOW RT. 1 FOR ABOUT
6 MI. MAKE A RT. AT GULFORD RD GO THROUGH 2 STOP SIGNS AND MAKE
NEXT RT. INTO YELLOW GATE MAKE A RT. AT FIRST STOP SIGN PARK IN
UP THE STAIRS WITH THE WHITE RAILING MAKE A RT. AND GO INTO FIRST
GROUND LEVEL DOOR. GO UP TO THE 3RD LEVEL YOU ARE THERE FOR INFO
XXXXXENXXXXX@AOL.COM OR
501.725.5645 OR WWW.ANGELFIRE.COM

our stuff here. So we deliver a whole garbage-bag of dirty clothes to the laundry-lady who washes guests clothes 'under the table'. We have breakfast in another Waffle house around the corner. When a cockroach walks over our table, we know that it's time to split. When we arrive in Fayetteville four hours early, the place turns out to be an adult club. The show must be over at ten, because we have to make way for the Mexican Night then. Based on some vague rumours that there has to be a Vans footwear outlet in the neighbourhood, we follow the highway. There are a lot of outlets there, but no Vans! At least I'm able to buy some presents there for the home front.

At the club we meet some of the kids who we've met in Columbia High. Cool. Until Today and Reinforce will be playing as well. Unfortunately, both microphones this place owns break, leaving us to do four songs without vocals and Reinforce to not playing at all. After the show, the guys from Until Today and Reinforce want to take us to do some ghost hunting. Committed wants to, but we decide to make a night-drive to Wilkes-Barre, which is a nine-hour drive. We figure that since we are not used to such long drives and we are dog-tired, it's safest to take turns and drive by night when there is far less traffic. This turns out to be one hell of a drive all right. Thanks to coffee, cola and Johnny who is able to take the wheel for three hours straight, we manage. Hooray for the European Wussies.

SATURDAY JULY 31ST

When we reach the Wilkes-Barre area in the early morning, we pull over into a rest area, tumble out of the bus and fall dead in the park. After we come to our senses a little, we decide to visit a large lake nearby. We find a quiet spot to swim and to sunbathe. There is a yearly blues festival going on at the other side of the lake, so we have some nice music in the background as well. The last show of the tour will take place in the back of a music store. This place was arranged only yesterday, so we don't expect many kids turning up. But what the heck, the guys from Until Today and Reinforce drove all the way up for just this show with barely any sleep. They never stopped on the way and pissed in bottles to get here in time, so who are we to complain? Anyway, the last night of the tour is fucking great. There's a cool atmosphere, we get to see Reinforce, and the people present party out. Committed rocks, and we play a good show as well. The guy who organises this show taunts us to play on and on and we play every cover song in the book until the point that it gets a little embarrassing. Andrew joins us on vocals in Hard Times of the Cro-Mags. When it is over, the Committed crew and we fall in each other arms. This two-week tour was the coolest experience. We round things off with a swim in the pool from one of the local kids, and then it is time to say goodbye. Committed will be off to Cleveland, where they will spend one day before they will be going to the West Coast (a non-stop four days drive) for another tour. More power to you, guys. Thanks a lot for everything.

We spend the night in the house of a friend of the promoter's. Because there appear to be fleas in the house (they have a dog and two cats there), I decide to sleep in the van. It is of course incredibly hot and damp in the van. I'm sitting almost upright, thinking that this wasn't such a good idea after all, when I wake up the next morning in the exact same position.

SUNDAY 1ST

For me this is going to be the last day in the United States. The others will be here for another week, visiting friends and stuff. I'm glad that I can go back to Holland and see my girlfriend again. Maybe not very rock n' roll either but two weeks is a long time to be apart.

We don't do much on this day. Newark is too near to go straight to it, but too far away to do something else. We try to kill some time in a pancake house. I'm having pancakes with whipped cream and strawberries on them. When I'm done, there appear to be some very large stones lying in the depths of my stomach. We get the check right away. Okay, I will explain it one more time: when us Europeans go to a restaurant, we don't want to set a record in eating fast. We want to do some relaxing for and afterwards our meal in the establishment itself. Anyway, we visit a supermarket in order to do something (one for the road), and then we are off to Newark. We arrive at six. Big and Manon meet up with their rendezvous and we say goodbye. After that I say goodbye to the rest of the crew who will hang out together for the rest of the vacation. I check in and I'm on my way. Bye America. See ya!

SOME AFTERTHOUGHTS

This tour was one of the greatest experiences ever. So we owe a lot of people our thanks. In the first place the guys from Committed. Not only are they a great band (one of the best in the 'youth crew' genre), but they are great people as well. They set out the first week of the tour and took care of us. Importantly also, we had lots of fun with them. They were crucial for this tour's success, and for that we owe them our deepest gratitude.

Furthermore, they were one of the hardest working bands I have ever seen. No matter the time or effort things took, and no matter how hard things could get, they did what



1|GROUND ZERO IN LONG ISLAND. WEIRD DESERTED AREA. THERE WAS ONE SKINHEAD ALL ALONE GOING NUTS AT MAINSTRIKE'S SET. BY THE WAY, CHINESE FOOD IN THE U.S. IS GREAT. BETTER THAN THE EURO TRASH WE GET SERVED 2|3|AFTER GETTING COMPLETELY LOST IN SOME SOUTH-EAST SUBURB FROM WASHINGTON (THANKS SEALION FOR THE DIRECTIONS YOU GAVE US GRR...) WE GET THERE JUST IN TIME. PHANTASMAGORIA, A GREAT VENUE WITH A RECORD STORE, SMALL DINER AND A STAGE ALL-IN-ONE. 4|WASHINGTON DC, HEADING FOR CAPITOL HILL. SURE WE DID THE TOURIST THING.. WHAT DO YOU THINK? 5|HOME OF JON, BRIAN AND MINU. WASHINGTON IS OUR ONE TIME FAVORITE PLACE WE'VE BEEN TO. GREAT SCENE WITH PEOPLE WHO REALLY SEEM TO CARE. FELT LIKE HOME, SO WE'LL DEFINITELY BE BACK.



had to be done and didn't let their guard down. I can do no more than deeply respect that. I'm sure that they will be one of the leading bands in due time if they keep up that kind of work ethics.

Also, thanks to Ensign, Stretch Arm Strong and Tara (their tour manager) are in order. It has been a real privilege to tour with such great bands in America. Thanks to Tim for pushing us and European hardcore in general on stage at every occasion. It made us feel very welcome indeed.

Many thanks go out to all the people who gave us a place to sleep, showed us around, talked to us, gave us demos or whatever. It made this endeavour all the more worthwhile.

Last but not least we owe a lot of thanks to the people within our own crew. Thanks to Suzanne who played such a crucial part in organizing all this; we certainly couldn't have done this without her. Many thanks go out to Manon as well, who was willing to finance a part of our T-shirts, and who played a major part in arranging various stuff before leaving and in managing the merchandise. Also, we owe a lot to the rest of the crew: Johan, Jeffrey and Andrew, who stood by us, helped us out and shared the good things as well as the bad things with us. Things didn't go always that smoothly, but what do you expect when you are on the road with ten people. What's important here is to stress that this tour was a real team effort. And to phrase a cliché: that's what hardcore is all about.

So what were our impressions of all this? We've played some great shows and got a lot of positive response, considering the fact that we were all new and fairly unknown in some places I guess. It certainly motivated us to really rock out and do our very best. The fact that Committed, Stretch Arm Strong and Ensign were really supportive and pushing us on stage, and that a lot of kids were supporting as well, really helped in that respect too. I tend to hope that a lot of other European bands will find their way to the States as well, and that our experience can be an encouraging one for this. Too bad there's this financial thing about touring in the U.S. We've lost some money, due to the fact that food was almost entirely for our own expenses, and that we didn't get lots of money at the venues either (luckily, selling merchandise helped us out a lot). Naïve as we were in the beginning, we set out to get about hundred dollars for each show which is a fairly common (even quite low) price when playing a show in Europe. It turned out that not all of the shows were that well put up (something that was considered as fairly normal by the American bands). Only once we got \$100, but most of the time our fares would be between 65 and 10 dollar. One time, we even got more than Ensign or Stretch Arm strong! So, this was a thing we really didn't count on, considering our own experiences when playing at home. But maybe, I'm just a spoilt European in this regard.

Our main impression of the American hardcore scene (and that of American society at large) was that a lot of people really have to struggle. We met people who had two and a half jobs in order to take classes next to it, kids who couldn't afford to get medical insurance, and so on. People who could barely afford to be in bands at the same time, but who did anyway. These bands, even fairly big bands probably, can't rely on venues paying them a decent price to cover their expenses. So a lot of people (being in bands or not) have to work really, really hard.

It struck us as odd therefore that a lot of things within the American scene seemed so disorganised; on some occasions the managing of shows was total chaos and disorder. I don't want to boast or anything but on many occasions, people within the European scene seem more caring about bands they put up. "Oh, they are coming all the way from Germany, so I better make them a meal and fix them a place to stay". In stances where promoters can't pay you enough are very rare. If one promoter were to say 'sorry, I fucked up flyering. I can give you only 20 dollars', we would think he was out of his fucking mind, and wouldn't leave the place if we didn't get at least 50 or 75 and still feel ripped off big time. To us it was strange that in a country where a lot of kids in the scene have to work so hard, that caring seemed to be missing sometimes. Or is it, as John of Committed told us, because of the fact that a lot of kids are busy themselves, trying to make ends meet? I just don't know.

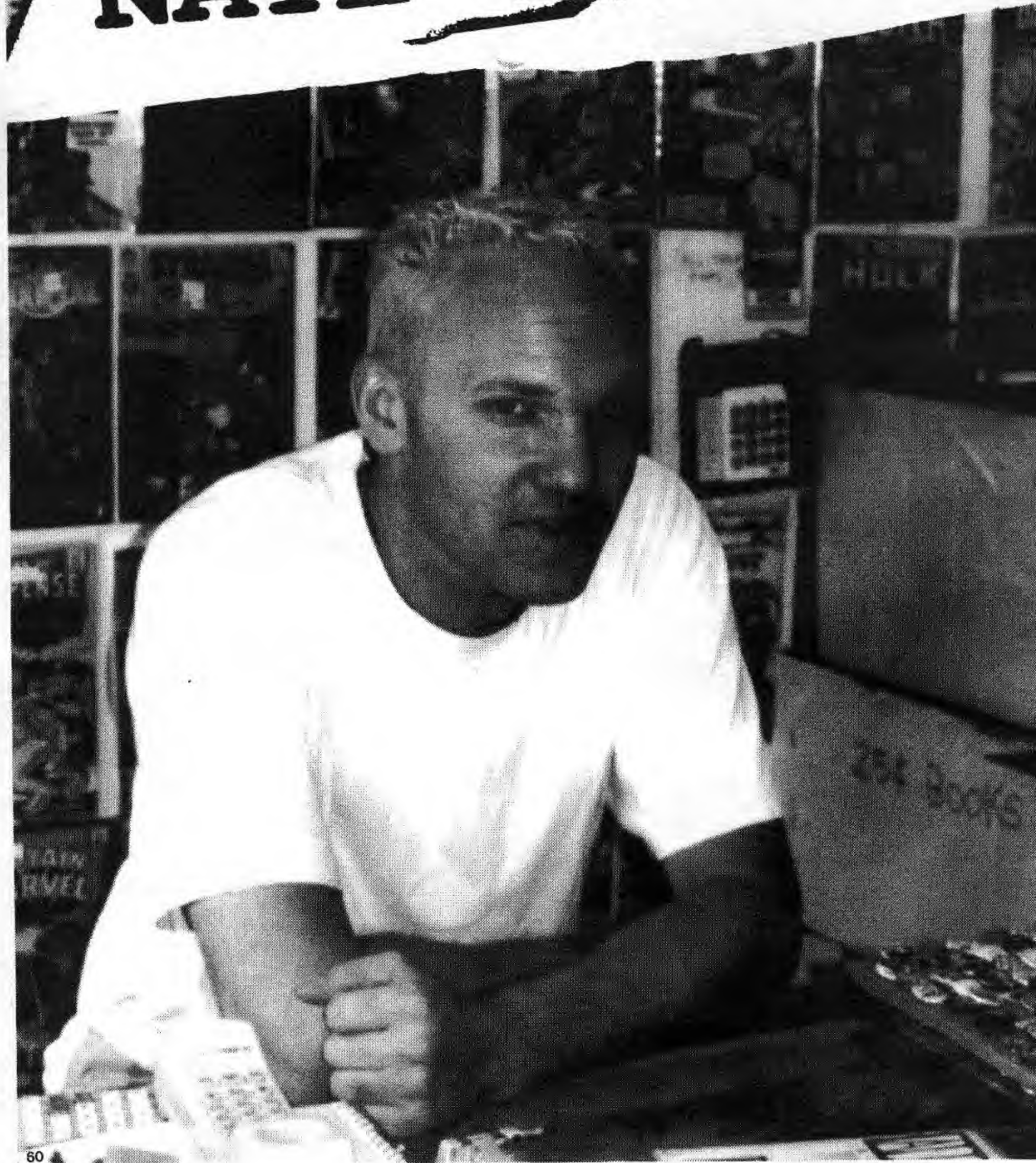
What left a vivid impression on myself is, that a lot of kids in America seemed to take their situation for what it is so easily. In Holland we are medically insured by law, everyone gets a state-allowance to go to college, and when you are unemployed you get a reasonable state-security until you find a new job. Nevertheless, there seem to be a lot of people in Holland who are hypercritical concerning this system, its politics and so on, especially in the punk scene of course. When I talked with American kids about not being insured, working 60 hours a week to go to college and so on, their response was often like: 'Oh well, it's fucked, but that's the way it is'. This made me re-evaluate some beliefs I had myself.

All in all this was one of the most fascinating experiences we had in the band's existence and of our lives as well. To phrase another cliché: this is something we will tell our grandchildren about. We had a ball!

1|BEFORE WE GET KICKED OUT OF BRIAN'S STUDIO, JOHAN AND I SECRETLY MAKE SOME ADJUSTMENTS ON SOME TRACK OF THE NEW SHELTER RECORD THAT'S BEEN LAYING AROUND THERE. 2|OK TIME FOR SOME GOOD OLD "LET'S THRASH THE VAN!". BIG ONCE AGAIN SHOWS HE'S QUITE CAPABLE OF LEADING THE TROOPS (SARCASM HERE BIG...). 3|STRETCH ARM STRONG'S HOMETOWN COLUMBIA. CAN YOU IMAGINE MORE THAN HUNDRED KIDS SINGING ALONG TO ALL THEIR SONGS WORD BY WORD. SHIVERS! 4|WILKES BARRE PA, THE LAST SHOW IN THE U.S. YOU WOULD NEVER GUESS HOW MANY LUGGAGE WILL FIT IN A VAN NEXT TO TEN PERSONS. PLUS AIRCONDITIONING IS DEFINITELY CONSIDERED NECESSARY. I WOULD ADVISE SOME TOILET AIR SPRAY TOO FOR THE REEK OF PUTRIFACTION AFTER TWO WEEKS TOUR. 5|BACK AT NEWARK AIRPORT. WE'RE ALL TIRED BUT HAD THE TIMES OF OUR LIFE. WHAT A BLAST, WHAT AN EXPERIENCE.

INTERVIEW BY: JOHAN PRENGER
PHOTOS BY: CHRIS BOARTS, JEFFREY KROEZEN

NATE WILSON



[DEVOID OF FAITH]

[MONSTER X]

[THE OATH]

[GLOOM RECORDS]

J: Okay, first of all, say something about who you are and what you do for people who don't know you. Okay?

N: Hmmm, eh, that's hard man! You know what I do and who I am! Okay, I own a comic-store, do Gloom Records and I'm into DIY hardcore I guess. (laughter) Ask me something more specific man!

J: Hmmm, the comic-store, is that how you make a living?

N: Yeah, the store kinda breaks even through selling its own stuff and then basically the way how I make a living is my record-distribution and my mailorder.

J: I don't know if you want to talk about this, but I'm curious about the whole business thing.

N: Oh that's fine. I can totally talk about anything.

J: Cool. How do you make a living in. Do you pay taxes for the label or for the store?

N: Not for the label. But I do for the store. That has to be done but there are certain ways to mask and to hide things. With a comic-store it's like. When you sell comics they're considered periodicals which means that when it comes out once a month you don't have to pay taxes. And then, when someone buy the back issue, you don't charge taxes on the back-issues, so like I said, there's ways to hide things.

J: And that's enough to make a living?

N: Well. I'm not really living what they call 'high on the hog'. I live with two other people. I pay \$225 for rent and I don't really have a lot of habits that I spend money on.

J: Isn't it sometimes hard to break even and that you maybe don't have enough money for food or anything?

N: It is sometimes. You don't know. Some months are better than the others. Another thing is that

Nate Wilson is a name that might be totally unknown to some of you. He was in Devoid Of Faith, played in Monster X, runs a d.i.y. label / mailorder in Albany NY called Gloom Records and has been a hardcore scenester (hah! gotcha!) since dinosaurs still ruled the world. Well, I don't know about that but believe me, he's old (well, 2 years older than me, mmm). Anyway, he's been involved in HC for a long time, keeps starting new projects / bands (watch out for The Oath coming out real soon on Coalition Records) so I thought it was time for a little get to gather. I can't really recall when I first got in touch with Nate. I do know that the first time we met in person was on the Mainstrike tour in the US. We stayed two nights and hung out. I remember the extended conversations we had and that kept us awake most of those two nights we stayed at his apartment. We talked about hardcore mainly I guess... whenever we spoke after that, it was mainly about hardcore. I think we're both

in love with HC. I consider him my friend 'cause of his openmindedness and just being a really, really nice person. I admit, he is a little crazy but that maybe is the main reason why I like him so much. This is the conversation we had over the phone on the 16 of November 1999

I've been able to be in bands that I got records and am able to trade for records and get royalties and all that. So all in all that has always worked out for me.

J: How do you think about business in hardcore? If people make money off hardcore?

N: I don't mind. But it has gotten pretty ridiculous lately. People don't question it anymore.

J: What's ridiculous in that matter?

N: That's tough. Basically when people are not getting ripped off. For example, my prices. I sell stuff mailorder through the internet, and my 7"es are \$3 postpaid. My lp's are \$7 to \$8 postpaid. That's the thing. I want to keep the price low. When you're selling 7"es wholesale for \$2.50 that's too much. Or when you advertise in the bigger magazines like Alternative Press for example. That's no good.

J: Why not?

N: Because I think you're supporting the mainstream and that's something we've been trying to get away from since day one from all this.

J: What troubles me is. I don't know the prices in the US but in Holland, prices for printing and pressing have gone nothing but up and

N: It's still pretty cheap here. A 7" is really cheap, after everything is done and it has cost you more than 90 cents than you're doing something wrong! So, when you can put out a 7" for 90 cents, why sell it for more than 2 dollars? You double your money.

LP's are different. They're pretty expensive. The sleeves kill you.

J: What do you think about I think, and it totally bothers me and I know I can't do that much about it, but why are cd's sold for more money in hardcore than lp's? That's totally following the mainstream music-industry. What do you think about that?

N: I know. And I tried to talk we talked this through with Coalition Records. I work with these guys. They're big, they could work as a pioneer and sell the vinyl for more money than the cd. And sell the cd's really cheap. You know, a cd costs only \$1.50 per cd and we're selling them for around \$6 wholesale and in a way that's totally ridiculous! I think that where we came up with is that, no matter what you do. Say, you sell your cd's for \$3.50 wholesale, then distributors are gonna mark it up with 30% and stores are gonna mark it up to the price of the regular cd's and so in the end, someone else is making a lot of money and you're not. I'd rather see the label and the bands getting the money than a store so

J: That's sad, and it bothers me.

N: Yeah, me too, and there has to be done something about the whole cd manufactory. Just because of the fact that lp's are so expensive and you can't make any money on those.

J: Is there anything else that bothers you about the hardcore scene?

N: Something that really bothers

me? The things that bother me may sound petty to some people but now that things in hardcore are in its like '4th generation', and the roots that kids have these days are pretty ridiculous. I think people need to go back further and find out how this whole thing started and why it started. The whole trendiness and fashion is pretty ridiculous.

J: Wasn't that always the matter? That fashion was a part of it too? I question that myself too because I also see kids dressing up like their heroes and friends. Wasn't that always this way?

N: I don't know. Not this bad I would say! (laughter)

J: (Laughter) Could be! But maybe because we're older we see things that way.

N: Yeah, well, I remember. And you're not that far behind me, so you must have been

JEANS & FLANNELS

there too, but I remember going to shows and you wear jeans and a flannel, just like what I'm wearing now and that was it. Now, kids seem to have a 'outfit' or something.

J: But that 'specific feeling'. That feeling that you had when you were young and went to shows, don't you think younger kids have that same feeling now?

N: I see where you going.

And I agree in a way.

But I also see that kids have it way more easy now.

When we were young and we were really going through some 'rebellion', we were real misfits of society, at least I was. And that's how I found my 'hitch'. That whole subculture was something where I found people that were like myself. And now it's MTV. Punk becoming mainstream. Kids can walk around the streets without being harassed. They can have multiple piercings and nobody cares. Back in the days, in 1985... you couldn't do that, they would beat you up for that and you had to fight!

J: Does that mean it was better back then?

N: Well, I think it's kinda good to, maybe not physical, but mentally. I think it's good to have things hard. It makes them stronger.

J: But isn't that what we...

N: ...fought for?

J: Yeah.

N: I think so. In fact it totally is! (laughter!) But you know what (laughter), back then you had nazis and all and that stuff doesn't happen anymore. At least not around here. You used to have to fight against that.

J: So, you want to have nazi-skins back? (laughter)

N: No (laughter), but the thing is that kids just go to shows and don't really maybe experience anything anymore.

J: Just going to be entertained.

N: Exactly, and that's kinda bad. Kids are not questioning things anymore. Or so it seems to me at least. I could be totally wrong but that's how I feel it when I go to shows.

J: But then, what should happen to make it better?

N: I don't know. I know that there's way too many cliques nowadays.



That

's for sure. You have powerviolence, metal, emo... whatever. And people can't even be in the same room together and the thing to do is maybe get them all... OUT OF HARDCORE! (laughter). Emo-bands. Come on! That's not hardcore!

J: You want to get rid of the emo-bands?

N: YEAH! Let's start with them! (laughter!) and then we're moving on to the moshmetals! (laughter)

J: (laughter) Okay, but in the end, that's all a matter of taste, right?

N: Yeah, it is. And there's actually some bands that I really like but at the same time there's a lot of those bands that are far, far away from what I consider DIY hardcore.

J: But there are emo bands that are DIY...

N: Yeah, but I don't know.

J: Then what is DIY in your opinion? Is Revelation Records DIY? Jordan started doing things by himself...

N: They did. And they started off as a DIY label, but at the same time... When you make your records, your stuff accessible to the

D.I.Y.

mainstream. A label like Jade Tree, they're a good label. There's only like two people working for them and all but the stuff they put out is pretty mainstream and they're just gonna be like Revelation.

J: But then again, the music does get popular, no matter what. The stuff you put out can become really popular too. All kinds of heavy music became

mainstream

it's gonna turn

popular in the past. It can very well be that DIY/Punk/Trash becomes really popular too. What would you do in that matter?

N: Well, I put out bands like 3 Shocks Terror on my label (laughter). say, this band becomes huge, which, believe me, is never gonna happen (laughter), no disrespect to them, but let's say they got big, and they sign to a big label. Sure, I'll keep their stuff in print and make some money off them! But I'm not gonna use those big distributions, I'm not gonna sell myself out.

J: And what if that big distributor offers you a ton of money. You don't have to worry and all, and you can do whatever you want.

N: Nah, I wouldn't do that. I like selling records myself. It's work. But at the same time it's work that I like to do.

J: Really? (laughter)

N: No (laughter)

J: You want the time off to come to Holland again, don't you? (sarcasm!)

N: Yeah, I do. You got me! (laughter) But seriously, I would be working in Holland and I wouldn't do that. I want to do things myself. I like how things are working now. I'm content. I'm happy.

J: Yes? Are you happy as a person?

N: I'm as happy as I can be right now. I don't think that anyone is 100% happy. I'm content.

J: What would make life more happier for you? Right now?

N: Probably. Living in an environment where people were treating each other with respect. And where I was able to... Do exactly what I want to do. Get up whenever I want to and do exactly what I want to do. And someone to share that all with.

J: A girlfriend?

N: Yeah.

J: But what do you mean with a better environment?

N: I would like to live where you live. I think that the culture is better and most of all, the people are ten times more friendly.

J: How come do you think?

N: I don't know. I don't know why it is. I don't know why people are not as friendly over here. I think, basically it's because of how people are brought up.

J: Were you brought up different then?

N: I guess so. My parents are good people. But the thing is. People are really defensive over here as far as. The society is so fucked up with violence. It's a fucked up society and people become defensive against other people because they don't trust them.

J: Do you trust people?

N: I try too. I try not to judge people. I know I do, but I try not to.

J: Is that because of hardcore, that you do things different?

N: No, I don't think so. I think it's just of life experience.

J: But did hardcore change you?

N: Yes, very much! When I was young I was an idiot. Maybe like all young people, but when I was fifteen or sixteen I used the word 'faggot' or 'nigger' and I used them loosely. I was rebelling against my parents. My parents were hippies and they brought me up the right way, but I was rebelling them by using drugs. And just being influenced by my peers and then I discovered hardcore. I was a metalhead, but I discovered hardcore and I started to question things and hardcore changed me, it changed me

forever. I questioned my friends and basically my whole life.

J: Did that happen slowly or was...

N: It was kinda an immediate thing. I started reading lyrics and I somehow started 'cutting off' the bad things.

J: What bands influenced you?

N: From very early on... bands like DRI, Suicidal Tendencies, Dead Kennedys, the Freeze, Minor Threat. You know, at around '88 all my friends were into the whole youthcrew thing but I was more 'reaching out' you know? I was really into German stuff at that time for example.

P.M.



A. Unwanted Youth, Challenger Crew. Everything Falls Apart, the Skeezicks, Spermbirds. Those are all great bands!

J: Hey, you just said that when you were really young you used the word 'nigger' and 'faggot' a lot. What do you think about bands in hardcore that seem to think it's cool to talk like that?

N: I think that's it. It's common sense it's wrong. It's wrong that's all I can say. I try not to judge people. I DO judge people in hardcore that use it and mean what they say.

J: But a lot of kids use it and probably don't really mean it.

They just want to be cool or look tough or whatever.

N: I really think that that's a lame excuse. People are sensitive about these things. Same with religion, and I'm sure we're touching that subject down the road here (laughter). When I got first into hardcore. In '84 or '85, religion was taboo. Religion was part of the social structure hardcore was against. And now I've become more like, like with you and Suzanne, you're totally happy and it really benefits in your life. And most important, you're not pushing it. It doesn't bother me, you know?

J: You had a complete different idea about this in the past?

N: Yeah, maybe four years ago, when you would ask me, I was very anti Krsna. The problem is that there's a ton of kids out there that have identity problems. Those kids end up doing things and getting tangled up in things that they don't know enough about. I know that everyone's searching and all but I was a little scared that kids just jumped onto that whole thing because they were looking for an identity and all.

J: Yeah, I totally agree and I think that, especially when you can somehow identify yourself with any ideology or whatever, that you start questioning it and apply it to yourself, to who you really are. At the same time, there's so many bands

out there preaching against religion for the exact same reasons. They do it because everyone else is doing it and they don't ever question why they're so against it. Or even what it is they're exactly against.

N: You know what? I am not like that.

What I think is Whatever someone does is cool. There's so many

people who believe in God or follow a religion and if that makes them happy. That's fine. To me. I have hardcore. Hardcore is my crutch I would say. And as long as people don't harass me about that than I'm not gonna harass them about going to church on Sunday or believing in God. But as

HARDCORE AS A RELIGION



soon as they cross that line and start telling you that you're doing things all wrong and should do it their way. That is when the problem begins. Through the ages I learned that I don't talk about hardcore the way some people talk about their beliefs. I can easily talk about hardcore all night long and longer! (laughter) But two out of four people don't know nothing about hardcore so it's better to hold yourself back a little.

J: Are all your friends from the hardcore scene?

N: No. Most of the people I hang out with are hardcore related, but just as you probably, I have also friends that have nothing to do with hardcore.

J: Doesn't that because, let's face it: most of my friends are indeed from the hardcore community and it's a very little world.

N: It's a very small world and it's pretty scary to only move around in that small world too. The real world is a scary world and it's the kinda world that when you go out working, or even shopping, you have to deal with ignorant people. People might use words that you totally disagree with. But you can't discuss or fight with anybody out there. And you can't and won't change people either. You can change people through respect. Like, I work construction for years. And well, in this country, people that work in construction aren't the most educated people in the world. Well, I'm not either, but a lot of them are ignorant and prejudice. What I learned that I couldn't change those people by saying: "You're totally wrong!" or "That's racist and homophobic!". What I learned is that you can only really change people through example. Get them to make them see you the way you are, become friends with them. Then they see: "Hey, he supports gay-rights" you know? "And he even is a cool person". "maybe all those faggots aren't that bad!" (with a tough-guy voice). And I believe that's the way. Not pointing fingers or anything. That makes 'em more angry and works the opposite.

J: Were you, as a person really different than you are now, say 5 or 10 years ago?

N: 10 years ago, yeah, totally and that's also a part of youth. Thinking that you're right and know everything when you're young.

J: You think you've become more

moderate?

N: Well, some people may use the word moderate. Maybe use the word negative. But I would say 'realistic'. The older you get the better you can deal with people I think. You become... I hate to say 'numb' but I think it's true. In the way that you leave people and let them 'exist' the way they 'exist'. Know what I mean?

J: Do you feel, you've lost any ideals that you had?

N: No, I feel that I gained insight.

J: But are there any things that you really fought for when you were younger and lost that?

N: I fought for the Straight Edge cause when I was younger. I was very into that. Never militant or anything but I always believed that the use of alcohol and drugs were ignorant and I changed my views on that, and I changed my views by living for years and years and years living without using any intoxication. But even when I was straight I got more tolerant.

J: Were there any specific reasons why you started drinking again?

N: No, I could use cop-outs or anything but the one that I believe is that moderation is the key to strength. When you quit something and you totally stop doing things and all that you say you got the 'strength' to do that or anything... I don't know.

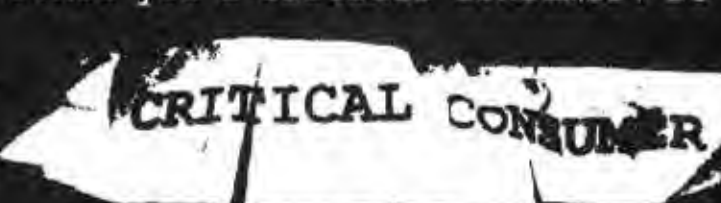
J: But you feel comfortable now?

N: Yeah, totally. There's a lot of things that brought me to what I am and what I do. I guess that liking the taste of beer is one thing! (laughter).

J: How about eating meat? Would you ever start doing that again?

N: Oh, I don't know. Never say never! I was never a person to fight for animal rights. The reason for being a vegetarian is mainly for health. I do have a problem with how animals are treated for production mainly. I have a problem with that.

J: Are you a critical consumer? Do



you look into N: what you buy and all that?

Oh yeah. I buy my food and stuff at a co-op. I try to buy stuff that, even if it's more expensive. I try to buy products that are organic and from small corporations. I don't care about brands or anything. But well, I'm as guilty as anybody.. Drinking a coke, buy

a pair of Vans...

J: Could you ever imagine how hardcore kids nowadays buy really, really expensive brands, clothing, shoes and stuff? To me it's like... almost surreal!

N: Oh I totally agree! To me it was always to... To dress down! Put holes in your jeans, wear your brothers flannels and all! So, it's weird to say the least! I mean, come on, people should wear clothes for convenience and comfort and that should be the only reason!

J: Is there anything in hardcore that you would really want to change?

N: Pfff I guess it's mainly the things we talked about earlier before. Well, no. The biggest thing that I would like to change is that people get out of hardcore way too early! They graduate, get 21 and they're done! That's ridiculous! They totally forget about everything they were into! When I run into people that I was with they all go "You're still into that stuff!" you know? That bothers me. I think that a lot it has to do with there's just also way too much repression in the hardcore scene. Hardcore represses people. There's just so much judging in hardcore, once people step back a little they find other things and realize that it's less critical and more easy in the outside world. You know?

J: But then, what's the good thing about hardcore? If it represses people?

N: The good thing? The main thing is friendship and communication. I have a ton of friends outside of hardcore but I've traveled so much, I've been to Europe and that has everything to do with hardcore. With people that I know through hardcore. Basically all my relations that I have outside of Albany are based on hardcore. That's the most important thing to me. The whole network. The sub-culture. It's actually such a beautiful thing it just needs some more insight sometimes.

J: But it is a beautiful thing. I mean, here I am on the phone with a person in Albany, that I got to know through hardcore.

N: Yeah, that is an awesome thing! Yeah! And it's all based on a stupid Lärm record! (laughter)

J: (Laughter) Yeah! And that's great!

N: Friendship is the best thing. That's the main thing and that's fucking important! //



TRIAL

Anyone who calls himself straight edge should know Trial's anthem "This is not a trend"... I guess that was the first song from Trial that I ever heard and immediately got me hooked on 'em. And when you come across some interviews and more music later on, how could I not become a fan? Trial is one of the few bands that perfectly knows how to mix hard-hitting music with highly intelligent social and political lyrics. Sure, there was an interview with Greg Bennick in Reflections #11. But as I didn't do that specific interview and wanted to talk with him myself and see how the guy behind those great ideas and beliefs really was. Here's what I recorded on November 21, the year 1999 in Leeuwarden, Holland.

what we want we must create...

I actually have just one question...

That's okay!

It's about the last song on the record ("No saints, no sinners") and the whole concept of 'No Gods, No Masters'. I know you went to Tibet and from what I read in Inside Front zine, you also met the Dalai Lama and showed a lot of respect for him and well, isn't that some sort of contradiction?

I can say this: Even the Dalai Lama himself describes himself as a simple Buddhist monk and he has in fact analyzed and thought very deeply about the tradition of the Dalai Lama as the religious and political leader of Tibet, that sort of duality that exists. And he said that he doesn't know if after his existence there will be another incarnation. The Dalai Lama is a very 'human' individual. He sees himself as very human. I respect the man himself. And the man exudes warmth. His smile exudes warmth. And what I mean by that, not that the man has magical powers, but rather that the warmth of his character, his charisma, it touches everyone around him. So my respect for... but my love, that's maybe a too strong word... But my 'love' wasn't idolizing or worship but more an admiration for a very charismatic and warm, feeling, individual.

But there's literally millions of people who see him as a 'master' and a leader...

Not only a leader. They see him as a human incarnation of the Divine. They absolutely see him like that. He's human, he's the political leader of the Tibet people, but they see him as...

As a God?

Yeah, as God.

What I somehow 'feel' in that song... And not only that song but also in the whole 'Crimethink' scene that you're also involved with... How do you feel about millions and millions of people who really have 'the need' for a master or 'a God'?

I think the people... and this is something that we're talking and writing a lot about recently and especially on the new record, and that is that people fear death. I take that as a given: People fear death. And because they fear death people struggle continuously throughout their lives. Everybody, myself included, tries to grab for something to hold on to. I would suggest that we create new gods and new masters continuously. We create them in all of the projects that we create, which ultimately are designed by us, in order to insure immortality, through perfection, creativity or what not. Trial ultimately becomes a god and a master for me. In that... Right now let's say, I would love to be at home with my girlfriend cooking dinner but instead I'm in Leeuwarden, which is a great place to be, but maybe when I could do anything in the world in this very moment, maybe I would be eating something that

I was cooking with my girlfriend. I don't mean that to say that I don't want to be here. But... Trial even becomes a god or a master in itself.

So, Trial, or anything that you do, isn't that just something to 'proof' that you're here? That you exist?

Yes! Absolutely!... Absolutely!... That as far as I'm concerned right now, that what you just said is at the core of the human problem. That it proves that we are

here. That the pyramids are the proof that the Pharaohs were there. And that arguably, a war in the Balkans proves that Bill Clinton is here. These are immortality projects. What "Saints and Sinners" was inspired by was the Christian Right in the United States, but what "Saints and Sinners" has become to me is something much of the equivalent of the idea of anarchism overall, which to me isn't absolute ever. There's never an absolute situation where anarchism is practiced in a utopian state. Even in idealistic utopian communities. Rather than that anarchism is a system of continual critique. The "No Gods, No Masters" philosophy for me, is one of continual critique. And a continual identification of what entities and what constructs and what creative developments have become or masters.

But then... What's the main reason for doing all those things that you do? For doing Trial... Or... Why are you doing 'good' things? For doing things to make this world a better place? Where is that coming from?

If you ask me... If you ask me to analyze myself psychologically I think Trial is an immortality project to me.

But are you afraid of death then?

Absolutely! I'm fucking terrified!

Why?

Because I exist in a world that is surrounded by constructs that have been created by mankind as

monuments to immortality... I mean, this wall here (pointing at the wall in the room) is going to be here after I'm dead. It's not going to die. It will be here after I'm death and I won't be. And I honestly feel that I, as a human being, am open to anybody talking, not arguing, that I'm jealous of this fucking wall! And so I say, to the world: All right, world, I will create, with my closest friends, a band, and with this band we create a cd, which

is made of plastic. And this piece of plastic will be here for 500 years after you and I and Nick and all of us are dead. All right? And that... that is my immortality project. It is no different than a pharaoh building a pyramid or a child building with blocks, on a physiological level.

But then why... What I'm trying to say is... You could do something completely different. Say, you kill fifty people, or a hundred people. That could also be your immortality project, more of a bigger one than you do with Trial. Why are you doing something good instead of something

'evil'? Where is that coming from?

I think it's coming from a state of being that I feel is the most right for me. I don't want to bring more pain and suffering into this world. I would love to see pain and suffering in this world diminish. In my opinion, when we as humans or animals live with less suffering that their quality of life is better. I feel that as a general rule.

But why do you think that's true? Why should you care about people, about animals, about people you don't know

Because I feel that there's quality to life itself. Life has intrinsic value...

But why that 'value'... Who cares about my life? Someone in the US? Someone who does not know me... My life is...

One in five billion...



Exactly... Why care?

Because my own life has value. Just because I can't see the person who lives down the street, I actually, for whatever abstract reason, care about that person's existence and I honestly hope that that person is not suffering above and beyond what is necessary or what is their due to suffer in this world. I hope that that's true. Because I don't want it for me, and I wouldn't want it for Nick who's sitting right here.

So, there's a feeling inside of you... To feel 'good'...

To feel 'good' or 'joy'... Or even in their mist of their suffering, that their suffering has value as well. Meaning that, going back to what we were talking about before, the immortality projects... that immortality projects are a result of terror. I have no doubt and no misconceptions whatsoever that Trial, everything I do in this world, creatively, is a result I feel of terror. Reactions to terror about my own death. So, those reactions, those things that I create don't negate the fact

comfortable with. If it were in your best interest to kill me, I would protest. I would say that there is an inherent quality of my existence, of my very life itself that does not need to be extinguished because of whatever desires you might have. That's one of the reasons why I'm vegan. And this is not an animal rights discussion but that part of my life...

How far would you go...? Would you use violence?

That's what "one step away" is about. It's about being trapped in either using violence or not using violence. I know the phrases "In self-defense situations" ... "Of course"...

What I would say is... Like in a case of Nazi-marches. Nazi's who march through black neighborhoods, out there to provoke...

Too easy. It's too easy. For example, when the nazis were going to march in Illinois, in I think 1978... The nazi's were going to march there. I lived about fifteen or twenty minutes from that place, I was about six or

stacked with food and anyone that comes near me will get blown away!" ... It's a joke, but it's based out of fear as well. But I don't want that. I don't want that to be the case. I don't want people walking around carry guns. And at the same time, I don't want to have laws restrict people's ability to carry firearms. And again, that's where my anarchism conflicts with my practicality.

How do you see your 'anarchy' like... Do you want to practice that in small community or want to go out for the world?

I think a little of both. You know what I said before, about that system of critique. That's very important to me. I read a lot this past year about utopian anarchist communities in the United States, which have been in existence for hundreds of years. Even locally. Where we're from there was a very successful anarchist community. They all have their faults. And I think that anarchy ultimately has its faults because of people. Maybe even good natured and good intentioned from

what we risk
will be regained...

that I want the best for those people around me and myself. Even though there is terror and suffering. I want something more. And that doesn't dictate any absolute. There is no answer that solves everybody's existence. Because ultimately the fear of death transcends all answers.

You don't believe in God, or a higher force?

No. I don't believe in a higher force.

How do you think this world came to existence? You believe in the 'big bang' theory? Or...

I wish I read more about the big bang theories or other theories... Evolution... If you would ask me right now, I would say "yeah, I believe in evolution", that's what they fed me in school... I don't believe in Adam and Eve and the creation... taking a rib and all that crap... I don't buy that.

What I was asking myself... I think ultimately, people want to be 'good'. You know the difference between right and wrong and know that killing people is wrong... Except for maybe sick serial killers...

Or if you start to kill Nick and Brian and this gentleman right here, I'm going to throw you out of the fuckin' window! I would suggest that's a good thing.

Sure, but that's reaction. What I'm wondering about is why people are doing good things and not evil things in general.

I think though that to some degree, the concepts of good and evil themselves are based in a Judeo-Christian ethic. Which dictates that we are subservient to a higher power, or morality. And that might sound as a contradiction to what I said before. What I want is almost the best of both worlds. What I mean by that is a situation where we're constantly checking and re-checking what are our Gods? What are our masters? How have we allowed ourselves to become subservient to those forces, which either oppress us, or the forces that we create in defense of our own terror and then, in return, trap us. I want that. And I also want to know that it's okay for me to care about the person two houses down, just on the very bases of their lives itself, without having to worry myself with a morality dictated by any higher power.

I know what you mean, I like to know where... You think that the whole idea of being a good person is coming from a Christian tradition and not maybe because you were a good person by birth?

I think that many of the socially and cultural accepted ideas of morality come from a Judeo-Christian Ideology that was passed on.

There's a lot of good in it...

"Thou shall not kill" is a good thing. But I think that "thou shall not kill" is a statement and an idea that I have taken into my life and made a part of my life, because I feel that to kill others is something I don't feel

seven at that time... Oh, actually it must have been even earlier than that.. Anyway, regardless, the reason that the nazi-party were going to march there. Skokie has a large population of holocaust concentration-camp survivors. So, they picked Skokie to piss people off. There were people who wanted to shoot the nazi's, who wanted to throw stones and rocks and the nazi's. I don't remember because I was too young. That's the wrong approach I think. It's too easy. I think that killing things, human beings or animals is too easy an approach to take. If I really wanted to, if I really wanted to fucking kill somebody in this room I could do that, but it's too easy. The situation with the nazi's in Skokie, or any KKK or nazi-rally for example would be better dealt with creatively. Making a joke about what those people are about. So, if holocaust and concentration camp survivors in Skokie want to protest a fascist march twenty five years ago, rather than throwing bricks, like a seven year old can do, it would be better if that seven year old to dress up in some home-made protest mask With big ears with an empty shell where the brains should've been and all that. That will get press and makes the fascists look like idiots and then the fascist don't get the satisfaction they wanted in the first place.

Could you imagine any other situation where you would use violence?

I think it's an absolute, absolute, fucking total last resort. And that's what I wrote about in "One step away"... the people who carry on a legacy of violence as an easy way out throughout history in every possible aspect of our culture. Those who initiate violence are doing regardless of their intentions, regardless of their reasons why they are initiating violence, are carrying on a tradition of violence which historically replicates itself time and time again...

How do you think about... When we were in the US last summer I was so astonished by the fact how easy you can buy guns and that's totally... It's totally beyond anything. How do you think about that? The freedom of carrying or owning a gun?

I think there are at least two things that I consider when I look at that. One is that, some would argue, that in the US you need to have some sort of defense mechanism.

That's what they all say...

Right. But I think that that in turn presents a situation that builds and builds and builds.. "Oh, you have a gun, then I should have a gun too", So, I don't like... and this is where we get into libertarianism, and the rights of people and... you know? I don't like the idea that people walk around and carry guns. I don't like the idea that I joke with these guys about what I'm going to do for Y2K, and first reaction is: "I'm going to buy firearms, and drive to the desert with my girlfriend,

birth, do get caught up with immortality projects and fear and as a result, react to that. And they react defensively.

So, you think that every action, or reaction ultimately comes from the fear of death?

If you ask me, right now, today... I would say yes. As I grow older and I'm 28 years old now, and maybe I have a different answer when I'm fifty, but today, I would say absolutely yes. I think that any human actions and human projects, on a personal basis are motivated, or at least inspired at some level by the fear of death.

Then you must extremely 'hyper' about doing as much stuff as possible!

Oh man, unfortunately YES! (laughter)

What are some immortality projects coming up?

Actually I want to write more. I want to write for some fanzines. To write articles. Spending time with my girlfriend. Which is critical for me right now...

Is that because you're on tour and away from her? That it's something emotional right now?

Actually, and yeah, of course that's a little bit of it, but even when she and I are home, we spend countless and countless hours together. Exploring what it means to have personal interaction between two people. Exploring what openness and honesty means. And that doesn't mean telling each other little secrets or anything. But we literally explore actively what it means to be lovers and friends and comrades and all. So, I'm excited to go back and be with her and be creative.

She's like, and I'm pretty sure you wouldn't use the word, but is she like your 'soul mate'?

I wouldn't use that word, no. (laughter) But I know the feeling of that word. To have found somebody that you worked so effectively with and that you love so effectively. To me, she is that person.

That's great.

Yeah, and yeah, those are the main things for me... anyone that wants to get in touch, e-mail me at xjugglerx@aol.com and I would love to talk about these issues and the strength and weaknesses of these issues.

Don't you want to write a book or an essay or anything?

Oh, absolutely. In fact, I talked about that with Brian and members of the Crimethinc collective, if I ever come up with a book they want to publish it. I always had that in the back of my mind. When we, or anything write something, what do we do with it? We don't have to do anything with it, but we have at least the opportunity to do that.

Ask us! (laughter).

Okay, I will! (Laughter)

Thanks for talking.

Yeah, thank you. ☆



this is my
immortality project

reviews

words & music

I wish I had more time. I've said that before and I probably will keep on saying that for the rest of my life... Yeah, reviews take a lot of time and the reason that maybe the stuff you sent us to get its well deserved space in this section didn't appear due to my lack of time... We started to get more people involved to help us out but you can only do as much as you can, right? Another reason for not having everything reviewed is the total lack of space... There's just too much stuff out there! Not that we don't like getting promotional stuff, it's just that we can't fill the whole zine with reviews and we honestly hope you understand that... (oh, there actually can be another two reasons for not having your stuff reviewed: we either think the stuff is that crap to spend any words on OR your record / demo didn't have lyrics, that's dumb, we're hardcore you know?) Reviews done by: Johan Prenger (JP), Jeffrey Kroezen (JK), Harm Haverman (HH) and Johan Vogels (JV). Except for the reviews done by me, Johan Prenger, don't go bother us about what's written because we're simply not responsible. All right?

Affected By Thoughts #2, A5 / 32 pages / copied / FL.2 / DM2 / BFR.40 / \$1 Peter Franssen, Pastoor Jutenaan 62, 4624 GT Bergen Op Zoom, Holland.

Yeah! This is good, really. Critical, informative writings concerning useless violence, NATO attacks, several Dutch issues such as their refugee policy and the Betuwelijn (a train rail through the Green Heart of Holland, lots of protest), hardcore, etcetera. A nice little diary, which gives this zine a very personal touch. Really nice layout. A great improvement concerning his previous issue. Yep, putting Holland back on the zine-map concerning little personal/political zines together with It's Raining Truths. Read this, it's really interesting. JV

Backdrop #3 - halfsize, 44 pages, copied. Reepstraat 124, 9170 St - Gillis - Ws. Belgium

A pretty old zine with Shutdown, Right For Life, Length of Time (yeah, you guys are hardcore!?) Spoiling crap about some satanic group and praising a serial killer that Charles Manson is... ridiculous!), Reflections and some more stuff like reviews and columns. All in all an okay zine but nothing that special. They should definitely add some more personal stuff and this took actually a long time to get published but hey, that's also hardcore! I had a good time reading it nevertheless. JP

Backdrop #4 - halfsize, 48 pages, copied. Address, see above!

They must have read my review before this zine was even printed!! Issue #4 is here, pretty fast! Definitely better and more interesting. Interviews with Cwill, Reaching Forward, Product X, Pittboss 2000 (yeah, yeah, they're no racists and 'just' entertainers and all that... who cares? Keep throwing with mud guys! We need more bands like this! Oh please! Don't pay attention to these morons!), and Shadows Fall show a various interest but somehow, maybe due to the boring lay-out I kinda miss the 'heart' and 'passion'. Write more about yourself! And that doesn't specifically have to be through columns or anything, try to make yourself heard through the interviews you do for example. JP

Back to back #5 / Shadows of Disgust #3, split zine. Full-size, 58 pages. Printed. De Spil 10, 9285 VJ Buitenpost, Holland

Okay, even though it's out for a while, Back to Back's fifth issue is a good one! Jelte and Lou are two great guys and they just keep on doing their zine without bragging or for being 'cool'. I totally respect that and quite some people can learn a lot from that! Just

want to say that guys! You rule! Okay, on to what's inside the zine: interviews with Vision (a good one), Blood for Blood (I don't care for this band, personally...), Bane and Repulse. A clean and proper layout finishes this issue off and I'm looking forward to #6! The other part of these stack of papers is for Shadows of Disgust from Wim, who sadly isn't seen that often at hc-shows anymore. Oh well, Arkangel (oh yeah! "We're a vegan straight edge band" 'We wanted to start a militant band' yeah, yeah! Hurray!), Birthright (cool!), Sky Came Falling, Indecision (good interview too), Fatal Justice (rip) and some columns and reviews. The lay-out doesn't differ that much from Back to Back's and well, together, these two zines make up for a some good, quality, reading time! JP

Bassie Strikes Back #3. 6 pages, full size, English, copied, bassie_hc@ihateclowns.com.

Some power-violence information and my best guess is that it comes from the north of Holland. Ah, an interview with Slap A Ham band (like that means a single thing...) Fuck On The Beach. I would like to see these things really spread information, not rehashing what everyone already knows. Concentrate on your own little scene, add some opinion or whatever but don't just rehash what everyone already knows and don't interview a band that has nothing to say. JV

Core Magazine #8, full-size, offset. 52 pages. PO Box 4269, 5604 EG Eindhoven, Holland

To be honest, I usually wouldn't buy this zine... This is a magazine in the Dutch Language saying "Dutch hardcore punkrock zine" on the cover. The reason I wouldn't buy it is because the editor and people involved have a total different meaning about what hardcore or punk 'is'. The zine is basically all about music with no critical or personal writings whatsoever. Also, musically they're merely focused on what people tend to call 'tough-guy' hardcore. Barcode, Madball, Deviate, Blood for Blood are some examples... Or what to think of Standard from Holland who have some very dubious rightwing ideas (which doesn't necessarily come forward in this interview but I've read some others too). I'm sure this zine has its share of readers (especially in the south of Holland), and in that matter they do some good things as they kinda give people the opportunity to check out what's happening in 'their' scene but it's not exactly my idea of a hardcore zine. JP

Egyenesen At #2 - halfsize, copied. 44 pages. Pozsonyi Norbert, 2100 Godollo, Dozsa Gyorgy u. 1 - 33 / 18 Czech Republic

I feel bad about this. This zine is from the Czech Republic and I can't understand one single word of it except the names of the bands that are interviewed, and those are: In My Eyes, Ten Yard Fight, Kill Your Idols, Skarhead, Upfront and some more. It looks pretty neat all together and appears to be done in a professional way, so I suggest you pick it up if you can read the language. That's about all I can say. JP

Fail to see #1 full-size, copied. 24 pages. 135 Shady parkway. Sarasota, FL 34232 USA

Simple, cut 'n paste and even though I admire people doing zines it actually takes a little more to make an interesting one. There are interviews with Varsity, Esteem, KIA Records and some more and actually that's it. No real layout just ripped pics and pages, and then, badly copied. Oh well, it's only a first issue. This can't become anything but better. JP

File X #3 - half size, copied. 28 pages. Zwarteleenstr. 55, 8902 Ieper, Begium

A small Christian zine from Belgium... Oh well, that's not really fair. I shouldn't have mentioned that maybe because I don't care about the editor being a Christian. On the other hand, he brings it up himself in the editorial and almost all the reviews are from Christian bands... Okay, small zine, interviews with Slamface, Contrain, a good article about 'Fetal Alcohol Syndrome', Lifecycle and Sunrise. Nice, small and

well, I'm definitely curious about where this is heading! Please, more stuff about being a Christian into HC! Honest, I'm curious about that! JP

Funtime #16, 52 pages, full-size, Dutch, copied, \$2, Beukepleinbaan 30, 3111 Wezemaal, Belgium. Nevergreen, Strife, Facing Down, FALL, Excess Of Cruelty, The Strike, Skin Of

Tears, 88 Fingeris Louie, Void Section. If you consider that the only band that interests me is The Strike and that the rest of the zine is filled with reviews of all the big bands and labels, boring columns (about positivity...), show-reviews (which are the worst everywhere), and a recipe then you know this didn't really please me. On the contrary, I think this zine is shit. It represents hardcore and punk as a mainstream kind of music style. Props for covering unknown local bands, but really, what is your goal? To make an informative zine? To contribute to the underground alternative music scene? To communicate with other people? Then you should just compare and adjust because this zine didn't really come off as being that. Not for me. JV

Funtime #18 - 60 pages, full-size, offset, full color cover. Address see above.

Funtime as well took that step and went to do a full-color cover which looks really nice. I've seen better pictures from Damien from ASR but it's a big improvement compared to the early issues. Funtime continues to write in Dutch and with this issue that contains Nine, Crivits, Ignite, Satanic Surfers and much more, they made a start to become one of the better zines covering all ranges of punk and hardcore. Maybe they could use some smaller fonts and do some more writing because even though it's 60 pages I've read it in no time but that's the only real criticism because that read wasn't really that bad. JP

Get On The Stage #1, 44 pages, half-size, English, copied, \$2, Aleksandra Stojanovica 9, 22300 Stara Pazova, Yugoslavia.

It's great to get such zines as these so you get to know a little bit about the scenes in places we don't come to often. Or at least you should. This zine features bands such as No Use For A Name, No Fun At All, Tilt, Frenzal Bomb and de Heideroosjes. The editor does attempt at a little bit more interesting interviews through his questions. But band wise they don't interest me. The reviews and news concern all the mainstream punk stuff. The only thing that informs us about their scene over there are the show-reviews of some local-bands, but I tend to dislike show-reviews. There is a nice column about war in the zine and a really cool cartoon/story kind of thing. But the punk-side of this zine just didn't interest me, as it didn't cover anything I consider really punk. JV



The Ugly Duckling #4

Right on your face

Hades World #2, 24 pages, A6, English / Dutch, copied, free, Steltloper 24, 5683 LW Best, Holland.

Gosh, really, how can anyone be satisfied while putting time into something as this? My first zine was even better, and that means a lot! It's small, messy (not artsy, just messy!), only reviews, ads (!?) and a Discount chat. Again it covers bigger alternative bands such as No Use For A Name. A few little writings but...I don't want to be the jerk (which I am very well aware of that I am) but if anyone can tell me what motivates them to create such a zine I would love to hear it. Donate solutions at the Reflections address and they'll pass it on to me. JV

Hall of Fame#1 full-size, copied. 100 pages. Ingo Engelhardt. Hammerstr. 147, 48153 Munster, Germany

With a cover drawn by this guy Florian, who should be known as the one who's quite good at 'ripping off' Pushead I expected a great zine. Honestly I don't think it's all that great. It's cool that these guys managed to get hold of so many 'old' scenesters from '88 bands and all, but most of them don't seem to have anything useful to say (Cynthia Connolly not included, that interview is cool). And I personally think that we don't need to re-live the past. Those days were great but these days are just as good and what we make of them. The layout is all cut'n paste, '88 style and when you got stuck in that period you're probably gonna love this zine. To me, it didn't do much and had it read in no time. Not my thing. JP

Hoeemai #2, A5 / 40 pages / copied / \$1 / BFR40 / Sven Roevens, Hoeve Ter Bekelaan 45, 2250 Kontich, Belgium.

Lots of thoughts went into this one. Nice little poems, interviews with people rather than with bands. Talking about anything, trying to go beyond the people and make them think. Some communication about anti-fascist action. Nice. I wish I could say something more about this, but it's really nice. Funny sometimes. Zine reviews. Layout is simple cut and paste and makes it feel a little cold. Anyway... this extremely nice bloke sings in a great emo/newschoolish band called Reply. Keep that name in mind please. JV

I hate the world that hates me #4, A5 / 120 Pages, copied, \$5, Andreas Hagberg, Fjardingsmannav. 15, 643 32 Vingaker, Sweden.

Loads of political information regarding anything. About ex-Yugoslavia matters,

working, citizen's salary, Burning Kitchen, Outlast. Nice interviews with critical questions. The political writings are also pretty good. Where his previous political writings lacked of knowledge and re-search these writings are well thought and researched. There are letters and guestcolumns, zine reviews and more to read. It is an interesting and good read. Two things I personally didn't like; the lack of personal writings such as in his previous issues and the kind of nagging attitude towards the people who wrote letters. But see for yourself and make sure you read this. Best Swedish zine I ever read. JV

Inside View #4 - full-size, offset w / full color cover. 52 pages. Muhlenweg 20, 15834 Rangsdorf, Germany

The first look of this zine is really, really professional. Actually, more like one of those newsstands zines. As it also

Only A Phase the leading one from Germany. JP

It's all good #1 - full-size, copied, 20 pages. 5, Rue A. Fleming, 95460 Ezanville, France.

Okay, it's only the first issue and all but I feel that 20 pages and no personal writings is kinda poor for a first issue. Not that this zine looks bad and all. The editor knows his ways on a computer but it somehow lacks something. Honestly, I also wasn't blown away by the interviews with One Last Sin, Met D2D, Out For Blood and some more 'tough-guy' bands either. Well, I guess I've got to wait for another issue to see improvements, which I'm pretty sure, will be there in the next one. JP

It's Not Just Boy's Fun #1, 52 pages, full-size, English, copied, \$2, Lothringerstr.12, 66693 Mettlach, Germany.

fourth issue and maybe best one I think. The final Mainstrike interview, a chat with Spanish heroes E-150 (which maybe could've been a little more in-depth), an article about New Age that I thought was a bit 'dry' and not really personal enough but I admire the research. What however struck me most was the awesome interview with Robert from Commitment Records. I have always 'admired' the guy for being sincere, honest and simply hard working but after reading the interview I am even more impressed by what he's doing in his life and how he doesn't strike a pose on anything and simply goes his own way. What a great guy! Oh, of course there's more in here: a load of columns, an interview with Avail and of course his almost famous zine reviews. A great read and simply an essential publication! JP

Layout & Pictures Suck #1 - full-size, copied, 2 pages, Wierdensestr. 64, 7443 AE Nijverdal, Holland

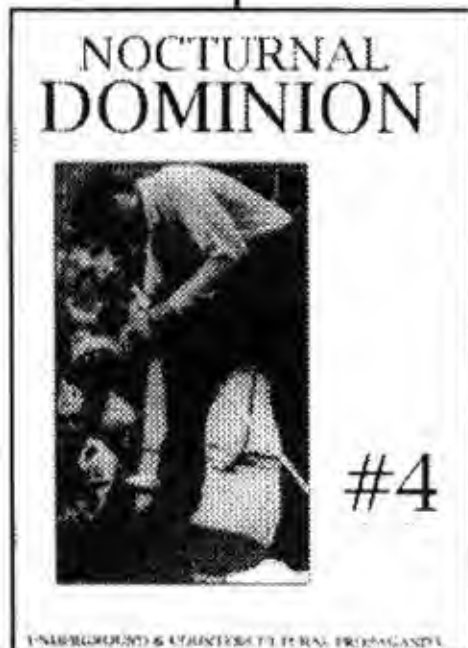
Only two pages, and it could have actually been done on one if both sides of a piece of paper would've been used, which would have saved paper too! The name says it and this is actually just an interview with Brian from Catharsis. Of course an interview with that guy is always an interesting read but it would be cool to have some pictures to show how he goes off one stage! (Sarcasm kids, sarcasm!). Nicely done but could use some improvement on the layout (yeah, sarcasm again!). Cool thing though! JP

Locus Evolution#2 - full-size, copied, 50 pages, xlocusx@hotmail.com (couldn't find a post address)

Another Belgian zine. It seems that kids are pretty productive in that country and that's awesome!

Locus Evolution is mainly focused on some more metal-influenced bands with Disciple and Brothers Keeper featured here among an interesting interview with Bruno from Genet Records and Rudy from Lifeforce Records. Next to that there's also writings on science, veganism, religion and some more, still, hardcore related issues. The layout somehow reminded me of this zine called "Prophet" which is a compliment because I like the 'open' and clear use of space. A very well readable zine and I can recommend it. Especially the feature (even though I don't necessarily agree with the editor) on religion is very interesting. JP

Move The Car #3 - full-size, copied, 22 pages. Riet Meert, Driesstraat 37a, 9310 Moorsel, Belgium
A funny name for a zine. Is that because



comes with a full-length cd with 27 bands you get value for money (honestly, I think those compilation cd's that come with zines are in a way useful to check out bands and all, and it helps zines to sell more and get some more income because labels pay for those releases but it does smell 'a little bit' like 'real' business.... A little too much actually... I mean, you really like all the bands on those cd's which come with your own zine?... know what I mean?). But okay, this zine looks really good and has good interviews with By A Thread, Better Than A Thousand (a bit short), Damnation A.D., Turmoil and Treadmill among some other bands like As Friends Rust and Drown in Frustration. The layout is well done but leads a bit to too much white. Final Conclusion? A really good zine that could use some more personality (but that won't happen as this is the last one...) and together with

A typical first issue in which I am able to see potential. I have read millions of first issues and I developed some sort of instinct for which I'll be checking after a couple of months when a new issue might be out. This girl stresses the fact that girls in hardcore are equal to men on which I of course wholeheartedly agree. That is a little bit the concept of the zine. She covers some bands, mainly oldschool sxe which didn't interest me that much. Product X were in though. Hihi. Lots of writings about anything such as the death penalty. Yep! This zine can evolve into something nice. Just take the time. A healthy dose of criticism and an enormous amount of enthusiasm can be found within these pages. JV

It's Raining Truths #4-halfsize, copied, 64 pages, Pytrik, Topaas 1, 5231 KL Den Bosch, Holland
And Pytrik just keeps on going! His

you're into skateboarding and want all cars to move out of the way?? There's not really that much to read in this zine but the fact that it's written in Dutch makes up for that. The interviews with Instinct (RIP) and Between The Lines are pretty basic but still all right and well, I had fun reading this zine. Maybe some more personal stuff next time? JP

Nocturnal Dominion #3 - full-size, copied. 44 pages, 24 Rue Vandriessche, 1050 Bruxelles, Belgium

And from the very depths of hell comes...nah, I'm not going into the whole satanic thing again. I got a nice letter from Laurent the editor who comes from a metal background and as Hammerfall says it: "a metal heart is hard to tear apart" and I couldn't agree more as I know how deep I am still in that old metal stuff. This issue features Clouded, Watch it fall, Born from hate, Timebomb and a whole lot of articles. I had some 'problems' with the "F. Nietzsche: the Antichrist" article. The way Nietzsche is portrayed in this article almost gives me the impression that he's the 'all-knowing' person concerning anti-religion. And that being anti-religion is automatically being confused with spirituality or personal spiritual beliefs. Everyone who's involved with hardcore: please, notify that difference!! When you throw spirituality or personal belief in the same 'category' as organized religion you're pretty close to being a fascist! Never condemn anyone's personal beliefs (somehow, I got the impression from that article that ALL Christians are evil and narrow-minded. That in itself is of course not true!). Other than that is this vegan straight edge (more power to that!) a great read and the editor at least cares about more things than just hard moshparts or expensive clothing. A very good zine and definitely worth your well-earned cash! JP

Nocturnal Dominion #4 (or 3.5), full-size, 14 pages, copied (address see above)

And just when I actually considered this zine to be maybe the best from Belgium, Laurent, the editor quits! What are you



doing? Okay, I'll stop whining. He's gonna do a complete new one called "I'm gonna be my own hero" and I'm already looking forward to that zine like no other! This 4th issue was free, so I guess he gave them all away but maybe he has some left... Oh, I almost forgot: A shitload of zine reviews (great!) and interviews with One X More and Darkness (eehh...) and some cool writings from this nice fellow. Let's all go bother him when his new zine will be

done! JP

No Longer Blind #6 - full-size, 38 pages, copied. 74 Gladstone Ave. Wollongong, NSW 2500 Australia

One of the few zines from the land of AC/DC and Midnight Oil. This zine is totally cut'n paste and the quality isn't really top-notch but there's a lot to read here. Letters, columns and interviews with Voodoo glow skulls, Ensign, Pitfall and a lot more. The mixture with Australian and American bands is pretty good and most of the columns are well-written and interesting enough to keep my attention (and believe me: that's not always easy!), I'm looking forward to issue #7. JP

Offset #3, A5. 44 pages, copied FL.3,- / DM3 / BFR.60, Davey Schmeits, Spoorstraat 7, 3771 Hd Barneveld, Holland.

This is the way zines used to be a couple of years ago. No glossy, expensive and big newsprint zines, but little copied zines with the editors favourite bands some information and opinions. These zines do not exist to bring you the hottest news, but they exist to serve as a foundation for a solid community. Though I didn't like this zine. Interviews with Snapcase, By A Thread, Up Front, Poison The Well, Burned Beyond Recognition and Cleansweep. The interviews are very superficial and only deal with musical related issues such as touring, new records et cetera. Though if you are able to read this, read the Snapcase interview concerning their choice of label for their new record. Hilarious, really. Some columns, which are way too short to clarify your point Davey. And call me a pc-whiner or whatever, but I so do not get the point of Putting a "beautiful" skinny girl (Cameron Diaz) on the cover. Sex sells, I know, but keep such a fucked up way out of an alternative community please. We are attempting at destroying beauty ideals and this doesn't really help. Anyway, the glorification of Unbroken does a lot of good though. JV

Only A Phase#4 - halfsize, 64 pages, copied. Rehmannstrasse 10, 52134 Herzogenrath, Germany



When flipping through the pages of this German zine after I read it I was actually wondering why there are so few zines in Germany in general... If there were anymore, maybe they could 'compete' with Only A Phase because this is definitely the best one I can think off right now. In here there's good and personal interviews with Liar (I love you Hans, for speaking out against violent dancing!), Stroke of Grace, Fast Times, The Days anew zine and some great

personal writings and columns. Add to that the almost typical lay out (hey, what's up with all the females Karsten??) and you have a really good and personal zine that's definitely worth the few bucks it is. I'm looking forward to issue #5. JP

Perseverance #2 - full-size, 70 pages, copied. David & Christine, 10 Rue Du Chene, 7100 Haine - St - Pierre, Belgium

They did it again! The coolest Krishna-hardcore-parents did a second issue and this one is even better than the first! There's so much to read in this zine that I wouldn't even bother to write that all down. I don't even know if this one is still available because I know they never print that much and they go really fast but give it a try! Besides the good and sometimes really critical interviews, David wrote real personal stuff about ISKCON (International Society of Krishna Consciousness) and his own experiences about it. I really, really liked that. Okay, just to drop a few names to find out what their main interest is: Spirit84, Time Flies, Eyeball (final interview), Reach the Sky, Strength Approach. A really good zine from some really good people. JP

Reskator #2 - full-size, 64 pages, offset print. Tomas Mladek, V krovínach 16 / 1540, Praha 4, Braník, 14700 Czech Republic

Can't say much about this zine except for the fact that it has amazing good quality pictures and interviews with Culture, Facedown, Lumen, MooCow and some more because it's in the people's native language. The logo from Reskator is great by the way, they totally stole it from Kreator! When your from the Czech Republic I assume this is an essential zine and well, when you buy zines for pictures alone you should definitely give this a try! -JP

Slam #5 - half size, 40 pages, glossy. Islas Canarias n.23, 09006 Burgos, Spain

A zine that's entirely on glossy paper so it gives it a professional look. There are interviews in here with Better than a thousand, Thumbs Down, Up Front, Backside Records and some more stuff



but that's about all I can say about this zine as it's all in Spanish and I couldn't understand one single thing. JP

Slam #99, A005, 48 pages, printed on glossy paper, 100 ptas. C. Islas Canarias N°23, 09006 Burgos, Spain.

In Spanish and I don't understand a fuck about it. Lots of ads from big hardcore labels such as Revelation and his colleagues, interviews with Jordan

Cooper (REV.), Integrity2000, Good Riddance, Wallride and more. So even if it was in English I wouldn't mind that much, there are columns though... wonder what they're about...JV

So Fuckin' What?#8, 30 pages, copied. 253 Alexander St. Apt. #322, Rochester, NY 14607 - 2538 USA

A kinda sloppy looking zine and no interviews with bands or whatever, still, or maybe because of that, really interesting. There's a load of columns in here and a lot of political stuff that always gets my attention. There are reviews in here too so it's not 'just' political and social stuff in it but they didn't call it the "no rock issue" for nothing I guess... Besides the sloppy and poor quality, really interesting. JP

Speak my Mind #2, 32 pages, copied, full-size. Arold, Nieuwkuyksestr. 167, 5253 AG Nieuwkuyk, Holland.

An honest zine from an honest kid. Arold, the editor always seemed to me one of those kids that just did his own thing without worrying much about what others thought and that reflects in his zine. Besides the good interviews with Nate from Ensign and WeaponX, H2O and Snapcase, there are also some hilarious and intelligent writings in here. You can't possibly overlook the all around Straight Edge feel in here and that's cool too. A very nice read, to say the least! JP

Start Today #7, full-size, 44 pages. Skansevej 11a, 3390 Hundested, Denmark

"Never trust a hardcore kid who doesn't listen to punk" is the rather strange under-title of this issue, also called 'the beauty issue'. Complicated? Seems so, but it actually isn't. There are some columns on beauty, acne and other body related topics that are quite good. The interviews are rather basic and simple and don't really add new ideas or anything. Bands? Dropkick Murphy's, Saves the Day, Daltonic, Farside and Grade, I think that most bands have actually more to say when you invest more time in the questions.. The columns are definitely the best part of this zine. JP

The Conference, 52 pages, glossy, full-size. Luitpoldplatz 15a, 95444 Bayreuth, Germany

Nice try! Make it look like a zine but actually just being a catalog for Lost and Found records and clothing. What do you think? That we're crazy? Yeah, crazy enough to burn this crap! JP

The Spirit Remains #2, full-size, 44 pages, copied. Daniel Flycht, Sandgatan 1b, 64145 Katrineholm, Sweden.

Ah! It's always good to see there's more after a first issue, and when a zine looks already this good with a 2nd one, I'm more than happy! Mainly focusing on old school hardcore with Eyeball, Jeff Terranova, KIA records but also Facedown, there's quite some stuff to read in here. Some nice writings (sex, tattoos...) round this maybe basic, but good zine up. I enjoyed reading it! JP

The Ugly Ducking #4, 42 pages, copied. Lieve, Zwaanhofweg 3, 8900 Ieper, Belgium.

Maybe one of the best zines of Europe. Lieve is an awesome girl that simply does her zine the way she thinks it's the best. Now, with issue #4 I personally think the best thing is that you can notice how she, as a person, grew between the first one she did and now with this one (and I'm sure she'll grow on after this too!). The honesty is overwhelming and the fact that she's not afraid to get real personal and questionable towards herself is admiring. There's an interview in here with Jeroen from Clouded (RIP) and Lifecycle but I think that her personal writings and thoughts are the (vegan!) cream of this zine. While Lieve is kinda between the more 'mainstream' hc and the whole DIY thing as she said, I think she's at the right place where she stands right now. I do know that a whole lot of people can learn a lot from here insights and honesty and that The Ugly Duckling is a great zine that's essential for everyone who wants to taste the purity of 'real' hardcore. Awesome! JP

Truce #1-full-size, 60 pages, copied. Francis Bijl, Wagenman 1, 8531 MJ Lemmer, Holland.

I kinda 'followed' this zine from the moment both editors, Jan Albert and Francis said they were doing a zine. They announced that they were gonna do a serious first issue and try and do things right from the start. Well, they did! Even though it took them ages to get this out (they wanted to have it printed but had a lot of trouble with the print-shop and went to xeroxing the whole thing...), the outcome is awesome! It's literally packed with all sorts of personal writings and interviews (especially the one with Facedown is really good and shows that this band really has something to say!) You can tell these guys love the Simpsons and I guess that's the only complain I have because that Simpsons font doesn't read easy and makes serious articles look funny. Other than that, this is an essential zine. One of the best I've read coming from Holland, serious! I'm already darn curious about the next one! JP

Value of Strength #6 full-size, 112 pages, full - color cover, offset. Kloosterstraat 53, 6369 AB Simpelveld, Holland.

The fattest zine ever coming out of Holland. That's for sure. I'm also sure that by the time people read this review, that most of them already have this zine as well. Jean Paul did an awesome job in interviewing no less than ten bands, where some of them are really good (Brother's Keeper) and some are just 'okay' (Bane). Honestly, I wish he wrote more about his trip to the US, where he worked for Victory for a while because that's just really interesting! Whatever I ramble... just get this zine. It's one of Europeans (World's?) best ones and essential in that matter. JP

Windchill #7 - half size, 72 pages, copied. Nick Oxner, 88 Woodlawn Rd. Dartmouth, NS, B2W 2S5, Canada

Nick Oxner seems to enjoy doing his printed contribution to the scene, as this is already his 7th issue and the biggest one to date. This is also the 'European Special' issue as there are interviews in here with Robert Voogt from Commitment Records, One More and Borknagar(!). Yep, Nick puts in his zine whatever he wants and that's just as easily an interview with a black metal band as one with a straightforward youth crew band. A simple but nice zine where the editor isn't afraid to speak his



mind and where the honesty drips through the pages all over. JP

X-pression #?, 16 pages, full-size, English, copied, free, Ruitersbaan 22, 3990 Peer, Belgium.

Informative newsletter kind of thing. Some reviews, interesting thoughts and two interview kind of things with Bleeding and Below the Belt. Never heard of. The editor writes something about punk being a pool of ideas and that anyone can call him/herself punk. I disagree that punk is just a pool of ideas where we can pick out the ideas that we like and call ourselves punk. I think punk is about creating an alternative to what we despise in this society. An alternative to consumerism, right-wing attitudes, degenerating ideas and behaviour towards minorities. Towards women and whoever. If people consider this behaviour as shocking and confronting and want to make me start thinking by practising this behaviour and don't want to contribute to the alternative, I don't think they are punk. The editor brought up the example of One Life Crew. I don't know much about this band, it leaves me cold. But I do know that they are not punk, hardcore or alternative because they in no means contribute to an alternative, show very wrong right-wing and close to fascist behaviour. So I don't think that anyone can call him/herself punk. My opinion. JV

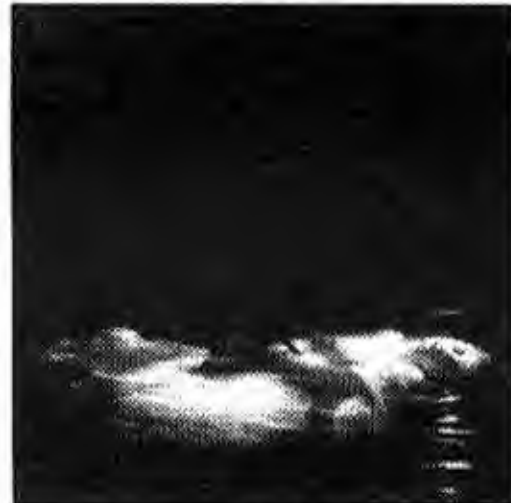
Yoda #9 - halfsize, 72 pages, copied. Elfde Julilaan 114, 8500 Kortrijk, Belgium

I kinda missed out on a few copies from this zine but Kristoff, the man behind the project is definitely going strong in doing a good zine. And not only that, he also manages to do quite some issues in a fairly short time. In this issue there are chats with Boy Sets Fire, Enemy of the Sun, As Friends rust, My Hero Died Today and Cave In next to a whole lot of personal writings, diaries and columns. The overall feel is pretty good but somehow the interviews lack personality, which the editor surely can get through when you read the personal writings. The bands that are interviewed are really interesting but I have a feeling

he could get more out of it. Still, as far as I know one of the best zines from Belgium. JP

Yoda #10 - halfsize, 72 pages, copied. Elfde Julilaan 114, 8500 Kortrijk, Belgium

Shortly after #9, here's #10. Kinda the same feel as #9 and the interviewed bands are Reversal of Man (this is a really good and personal interview!), Floorpunch (boring as they are in every interview), Capitalist Casualties (not



often chosen and therefore interesting), Dead Eyes Under, One Fine day and of course the personal writings and columns. There's some improvement made on both the interviews and the layout but somehow it still could use some more personality. On the other hand, Kristoff, the editor seems to have such a diverse taste of music that it's hard to put your finger on where he 'stands' or what he does or doesn't like and in a way that's a compliment! Keep going on with this zine as it's slowly easily becoming Belgium's best one! JP

Yoda#12-halfsize, 84 pages, copied, glossy full-color cover, address: see above review.

And again a new one! I seemed to have missed the #11 issue (sorry Kristof) but here's #12. Interviews with Grade, The Lapse, Judas Factor, By A Thread and much more. I guess the reviews above can easily be applied to this one. There's one thing I think Kristoff should do, and that's add a BIG news-section. This zine comes out so often that it would make a great source of what's going on in the hardcore scene for sure! Fact is that I enjoy reading it every time I get a new one! JP

MUSIC REVIEWS

Aftershock - Through the looking glass. CD. 9 songs (Goodlife)

Hey, who said "At the Gates" there? Aftershock is full on metal. I like the music. The guitarparts are awesome and the melodies and quiet parts are well done. But as said: full on metal and not the slightest bit of hardcore to be found. I personally prefer to listen to the real stuff, In Flames, At the Gates or other Goteborg stuff. Aftershock is all that, a bit more brutal but then lacking in the vocal department. I guess that the metal image is the only thing different when you think of it. Oh well, I'm sure many kids eat this. JP

Against All Authority / The Criminals split MCD (Subcity Records / Sonic Rendezvous)

Wow, that first song from Against All Authority is pretty hectic and good!

They're in all their punkness and obvious smell of alcohol a really good punkband! I liked them better as the Criminals who sound more snotty and have a poor sound. Oh well, this is a benefit for a needle-exchange project in Berkeley where drug-users can change their dirty and used needles for new ones to prevent them for getting AIDS and hepatitis and that's a good cause, and well, when you're into this sort of old-fashioned punk you should buy this for Against All Authority alone and then you



get that benefit for doing something good. JP

Agoraphobic Nosebleed / Converge - The Poacher Diaries split CD. 15 songs (Relapse Records)

Noise core seems definitely to be on the rise and due to labels like Hydra Head and Relapse it can only become bigger. I kinda like this whole 'wave' of bands that experiment with chaos and metal but on the other hand; besides the music there doesn't seem to be a whole lot of in-depth coming from a lot of those bands. Agoraphobic Nosebleed is one of those bands. The music is extremely brutal, close to grind and the vocals are really metal. Lyrically they don't really add anything except more gore and bloodshed... Maybe the song "Bed of flies" tries to tell us something but things stay vague.

Converge is of course a well-known name in 'chaos-metal-core' and that's well deserved. The songs on this record all go further than where they left off and Converge isn't afraid to use calmer parts and developed their musical style and talents even further on. Also vague lyrics but in a way (and yeah, who am I to say so...) Converge gives me a way better feeling than their partners on this split. Due to the great lay-out (that drawing from this guy Florian is cool but hey, Pushead was first!) this will surely find its way to many fans of this 'new wave of hardcore'. JP

American Steel-Rogue's March. CD. 13 songs (LookOut Records)

Immediately one comparison comes to mind: Dropkick Murphys! Maybe not as catchy and slick sounding, but the vocals are similar and so is that whole 'working class' feel. For those into the Dropkick Murphys and similar Oi/hardcore bands a must have. JP

Amulet - Life on the edge of chaos. 7". 4 songs (Bridge records)

I know these guys exist for a few years already but I never paid much attention to them. I remember ordering a 12" some years ago that I never got and that was my 'fuck you' to them at the time (I

never forget those things people! remember that! Hahaha), now that I got this 7" from Bridge records I'm pleasantly surprised. These guys play energetic hardcore with a punk-edge that keeps them original and away from the 'too' typical youthcrew-thing. The lyrics are also well written and I can say nothing else that this is a great record. JP

An Acre Lost / Promise No Tomorrow-split LP. 10 songs (Ohev Records)

From the first song on, An Acre Lost impresses me with their excellent guitars. The blend aggressive parts with beautiful melodies, kinda like a more hardcore At The Gates... Definitely metalcore but with enough variety to be real good! One of the best bands in its genre I heard lately!

Promise No Tomorrow lacks in having a good sound and they're just not as good as An Acre Lost, so after a few songs I changed sides again... But just for An Acre Lost worth your cash for sure! JP

As Friends Rust - God hour MCD. 6 songs (Goodlife Records)

Damien seems to have set all his talents on As Friends Rust now and that's not really a surprise. The music is appealing and the lyrics seem to give him more credit in his writings (that he gave up on his ideals that he so firmly spoke about in Culture and the interview in reflections #12 is something I can't really relate to, but that aside...JP). This record continues where they left with the split 7" they did with Discount. Maybe not as catchy as the first listening session but growing on to you more and more. And with lyrics like: "And the football season is the only reason you stay alive in your prime time beehive" you can be sure you have at least one person down... and I'm quite positive that I'm not the only person. JP

Arkangel - Dead Man Walking. CD. 8 songs (Goodlife Records)

I had my doubts whether I should review this or not. Arkangel made a huge impact with their debut record and I'm sure many people couldn't wait for their follow-up. However, in between these two releases happened so much that I personally dropped Arkangel from what I consider 'hardcore'. Sure, many rumors and stories are obviously blown beyond reasonable proportions but I know there's also truth in them. The fact that this new album again shows quotes about veganism doesn't make things right in that matter. I also, personally believe that being vegan is cool but when you smoke and drink it doesn't show any real difference... It's known that many animals were tortured and killed while being an 'instrument' to experiment nicotine effects. I feel that due to these guys behavior the whole vegan (straight edge) image got hurt. The violence during their shows has, more often then not, made people stay away... The music may be good and extreme... there have been just too many incidents that I care even the slightest bit about this band... JP

Assert-Left Opposition. CD. 12 songs (Household Name Records)

Yeah!!! That first song is awesome! Really fast and it goes like: "We're the left opposition!" that's what I want to hear!! These guys play weird music. Punkrock for sure but some Oi influences and hardcore too. And really political. A pleasant surprise! JP

Asshole Parade - Student ghetto violence. CD. 44 songs (No Idea Records, Green Hell)

Basically, this is the discography for Asshole Parade and people who don't own their records, should get this cd and get their heads kicked in. Chaos, rage and anger multiplied by ten. I could've done without the live recordings myself but that could also be because by the time I got to those songs there was



nothing left to break in our livingroom...JP

As we once were - demo 1999. 5 songs (bcook@netcom.ca)

You like Crippled Youth? Go check these guys out. The vocals immediately reminded me of that legendary band. Energetic youthcrew simple but sincere lyrics and quite some quality in the music. Due to the poor sound quality it didn't come out as it could be but this band surely has potential. JP

Atom and his Package - Making Love. CD. 17 songs (No Idea Records)

Everybody knows Adam (whoops! Atom) and his crazy little machine by now and I don't think he needs an introduction of what he does. I can't imagine this doesn't bring a smile to anyone's face. Funny and well, also some thought out lyrics when you read

between the lines. "Hats of to Halfords" is both hilarious as a great way to talk about homophobia. Even though I don't play this collection of early Atom's 7"es on a daily basis I enjoy a little of his high, funny voice every now and then. JP

Automatic - Crossing Kill Creek. CD. 9 songs (Indecision Records)

As Automatic is one of my favorite bands and we released a record from them ourselves I shall only give you the information on this record that explains things a bit because that's all that's necessary here, you've got to get it anyway. This record contains the last 7" on Indecision Records and the first one on Capsule Records, which was kinda hard to get. Automatic has ex-members

good thing. When you're also able to push bands like Awake, it's even better. These guys play some sort of newschool hardcore (not too much metal) that's really enjoyable! They even cover "No Spiritual Surrender" and do that really well. One of the best bands out of Eastern Europe I've heard! JP

Balacava - Balacava 7". 4 songs (Hopewell Records)

A band from the Czech Republic and a good one too! The artwork got my attention right away being some sort of 'Guernica' like painting (Picasso) and a big inlay explaining the songs and containing all sorts of intelligent and personal statements. These guys play kind of straightforward hardcore with some metal influences (wouldn't say 'metalcore' though!) and are just really good! Again, a band shows that it doesn't matter where you come from but that where your heart is, that that's important. Great record! JP

Bane - It all comes down to this. CD. 10 songs (Equal Vision Records)

This much anticipated record comes in one of the greatest artwork I've seen lately, all pictures based around the horrors of war and these red stars that appears through it. Then there's the music: Even more diverse as their previous work and not to pin down as 'old school', 'new school' or any other description. The best of all worlds I would say. Bane is good, really good. It takes some time getting into the songs and lyrics but when you play this record a few times you'll get why so many people were looking out for this album. A great record. JP

Best of Times - demo 1999. 6 songs (XrudoX@aol.com)

What to expect of a bandname like that? Exactly! Old school, straight edge (right?) hardcore. And pretty good too! "Heard all the songs and sang right along about being stabbed in the back, I guess that it meant a lot more but still couldn't see, because songs were songs and words were words until I felt that knife inside me"... that's from "Crashing down" and shows that the lyrics are good too, they should maybe pay some more attention to the music as it's a bit simple but I wonder how it comes they didn't got an offer for a record yet. JP

Bobby Peru - Liberate tute me ex inferis 7", 4 songs. (Two Friend recordings)

Mediocre up-tempo and a little bit fucked up hardcore from Southern Germany. If they would be really good they would make me think of the older Antioch Arrow albums. Lyrics deal in a vague way with societies shortcomings and emotional dilemmas. I guess...It's nice but the quality of bands that founded this sound is way too high to match for this band. At least this is a little bit about something, extra points for that! And the "You won't bring me down" part on the end of Social Welfare Program is quite cool as well. I'll be checking their next record though. JV

Broken Promises - Broken Promises. MCD. 5 songs (Stick to

from Hands Tied, current members of The Enkindles and National Acrobat, if anyone cares. They play greater than great melodic hardcore. Just get it. JP

Avail - 100 times. MCD. 6 songs (Fat Wreck Records)

I was actually never really into Avail. Not for any particular reason or something, I guess they just slipped through with all the bands out there. Well, they exist for a long time and this mcd is another one in a long line of good stuff. Cause don't let it be misunderstood: Avail is a good band. Some songs even reminded me of Verbal Assault and then there's not really that much wrong. JP

Awake - Kingdom of madness. CD. 12 songs (Shing Records)

Shing, DIY Industries, as the labels' name officially is, works hard to get Polish bands more known and that's a

the Core Records)

I never heard of this band before, but I loved the way they explained their songs and the introduction that they wrote for this cd. That makes this whole record more like an important project for them and shows that these guys really care about what they're doing. The music is brutal and has the metal parts but also some calmer moments. Sure, not really original and all but Broken Promise is pretty good at it. The singer has a good voice, there's some good riffing and the good guitar-sound makes this an all out pleasing record. JP

Brotherhood Foundation / Downforce-split 7" 5 songs (Struck Out records)

BF sucks. A noise track and a heavy metal track. Downforce is a band that is a mix between Ignite and heavier mainstream hardcore bands such as Strife. Not as good though. But they could develop into a solid hardcore band, but it's just not my musical style. Anyway, I can't believe that I just put off my Fugazi record to listen one more time to BF. To check if it really sucked so hard as I thought it would...-JV

Brutal Truth - Goodbye Cruel world! 2CD. 56 songs (Relapse Records)

Aahhh! Brutal Truth! I saw them a long time ago when they were the support band for Fear Factory and at that time, they left me more impressed than the headliners. Brutal grindcore, some political lyrics, loads of marijuana and beer, and there you have one of the best bands in it's genre. This is two cd's with rare songs and a live-set. I prefer the more clear (ehh, 'clear'? with grindcore??) recordings but all in all, it's a good good-bye document from a remarkable band. I still think that the split they did with Coalesce is more than a classic and maybe you should get that one first if you don't know this now defunct troop of grinders. JP

Bird of Ill Omen - When Love Would've Shown Interest In Us Both MCD. 4 songs (Eulogy Records)

Despite the great name that this band has, the music just doesn't grab me. The sound quality is maybe an important factor on this cd. It's very thin and the vocals are those deep, growling, metallic ones that lay thick on the music. And especially those deep 'metal' vocals on the rather melodic guitars just don't seem to fit. The overall artwork and booklet is also quite poor and therefore I don't think this band will stand out. JP

Botch - We Are The Romans. CD. 10 songs (Hydra Head Records / Relapse)

If people might wonder what so-called Indie-rock bands have to do with hardcore, well, then what about bands like Botch or Cave-In? Don't get me wrong: I don't care. I love both Indie emo or 'chaotic' metal or whatever name people can come up with to categorize a band... Whatever, Botch goes beyond any terms of metal or emo. These guys are extremely talented and play everything they want. Grooving, driving and pushing their intense riffs (listen to "Mondrian was a liar" that riff is

amazing!) into your face. It takes some time to get into this music but it gets better and better every time you hear it. As always, the artwork is amazing on Hydra Head releases, and well, even the lyrics are great in their own way (check "Thomas Howell As the "Soul Man"). This band is going to be big....JP

Brother's Keeper - Sweet revenge. 7". 4 songs (Surprise Attack records)

Brother's Keeper can't do wrong in my book. I can't say why and how... I mean it's not that I play their records all the time or that I get inspired that much through their lyrics but these kids are sincere, and they are honest and they just keep on doing their own thing and that's new school hardcore with metal influences (not being a metal band!) and I just like them for that. These four songs are maybe the best ones they ever did. The layout and explanations and personal writings just add to that. Yeah, especially that little 'column' kinda thing.. That alone makes this a special record. I hope these guys keep doing what they're good at and I'm sure that they'll get the recognition (especially in Europe!) that they deserve because these guys rock.. hard! -JP

Burning Heads - Escape. CD. 14 songs (Epitaph Records)

As almost every country in Europe has its own Epitaph band, France is no exception. The Burning Heads play that typical skateboard punkrock that made Epitaph big. The Burning Heads however do have those rough edges that

judged this band as I expected different music than the poppy-indie-rock that they play. On the other hand, in this case it was a nice surprise as this is one of the best things in its genre I heard lately. Emo-bands are booming and from all the bands there are, to me only a few that really stand out. Sure, this is far away from anything 'hardcore' but the vocalist is great, the guitars have that right 'sharpness' and By A Threat can easily stand in the same line as for instance Gameface. Personal lyrics (what else?), but well written and still with enough positivity to hold my attention. When you like this music you should get this record. Plain and simple. JP

By A Thread Kimball 7". 3 songs (Two Friend recordings)

Post-hardcore. Heavy rocking parts alternate with quiet beautiful parts. This is a band from Canada and has some ex-Strain people in them. But that luckily doesn't show in their music. The song Surface is really great, but the singer has to develop his voice a little bit. It sounds like he has a little bit of a problem to keep the higher tones. But that will come with time I think. There is a lot of potential in this band. So keep your eyes open for them. They have a record on Revelation as well. And I think it has a couple of the same songs on it. Weird, but this is a nice new band. JV

By The Throat - By The Throat 7". 8 songs (Gloom Records)

Actually... why bother? I heard this 7" was already sold out. Whatever, then I'm gonna just rub it in what all of you

One of my favorite 7"es is the one this band did on Immigrant Sun Records and I couldn't be happier to see they have an Lp out now as well! This is beautiful music. It's driving, rocking and extremely emotional without even the slightest bit of whining. (Know what I mean?). These nine songs are even better than the ones I knew. Great lyrics (read the explanation for "tears for broken toys".. shivers!) and the music is simply amazing! A must have for everyone with a heart! JP

Caliban - A small boy and a grey heaven. CD. 15 songs (Lifeforce Records)

Caliban made quite an impact with their debut record so my expectations were 'high'. The cd starts off with a great classical intro and blasts out in brutal metal. With amazing vocals! Try this at home to get fully blown away! I pulled the volume down in this first song that's how hard hitting these guys are. Sure, not that positive lyrics, but the 'fuck off' to tough guy homophobes and carrying the torch of veg(etarian)an straight edge surely helps to convince me where these guys stand. It's about time I see them live again! Chaotic metal at its best. JP

Cameran / Bastard in love-split 7". 4 songs (Moocow records)

Wow, I just heard the first few minutes from Cameran and that band is awesome!! Really original with weird dubs and noises. Emo? Hmm, don't know, really good? Yeah! Definitely! The weird noises are amazing! Bastard In



make 'em a little more interesting than average. Add to that lyrics that are more in-depth than your usual skateboard band and the cool artwork and you'll get a good cd for those who are into this stuff. I enjoyed it and that should say enough about the quality here. JP

By A Thread - The last of the daydreams. CD. 11 songs (Revelation Records)

When I looked at the cover, I kinda miss-

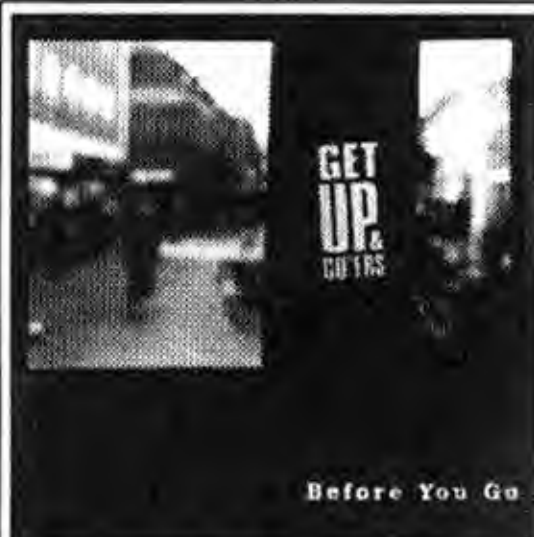
missed! Great, fast hardcore from the people that put Albany on the map. Imagine Devoid of Faith with the vocalist from Monster X on vocals and there you have it: an awesome record that I have and you don't! Go dig in the underground, pay ridiculous prices... but by all means, get this record! JP

Cable Car Theory - Whispers in the Wind. LP. 9 songs (Rockemotions / Voice of Life)

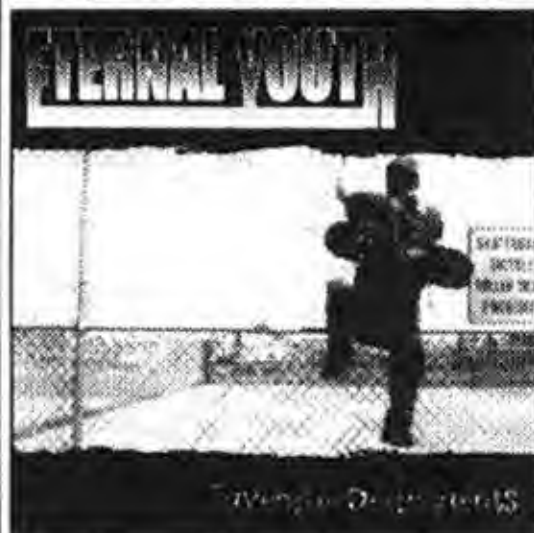
Love is more rocking and more melodic, more straightforward too, and well, also, really good! Kinda reminding me of post-Swedish bands like late Refused and Abhinanda. I thought MooCow didn't do much anymore but this 7" and the Reserve 34 one are both more than welcome in my collection! JP

Cataract-War Anthems. 7". 3 songs (Join The Teamplayer Records)

Calling each song 'war anthem' should



say a little bit... Brutal metal and lyrics like: 'My weapon... chosen by my enemy' should say even more. Right:



metal! Luckily Cataract seems pretty clear in what they write and play kinda straightforward metalcore in these days



where chaos seems to rule the hardcore scene... I'm not totally impressed but can tell they're not bad either. I wonder



how they're live... JP

Catharsis - Passion CD. 9 songs



(Crimethinc Records)

The perfect title for the perfect record. It's as simple and as complicated as that. To me, Trial, Catharsis and almost anything that somehow has something to do with the whole 'Crimethinc / Inside Front' thing has my attention wholehearted and well, this new Catharsis is a crown to that all. Where Catharsis always had some sort of 'apocalyptic' feel in their music and lyrics I sense a definite hope and happiness in this album. Sure, the music is heavy, dark and an all out assault on any commercialized crap (apart from "Deserts without mirages" which has this deep, dark reggae feel, and is one of my favorite songs!) but lines like "and if you want to live, live and scream till your lungs bleed" reflects the feeling I get from this album and why I think the title fits it so perfect. A passion for hardcore, for an alternative and most of all a passion for life. Somewhere I read that this would be their final release but I surely hope they're going to work on another record, maybe with even some more 'passion for life' portrayed in their lyrics as for now, you have to read that in between the lines. I could go on for ages but this left me speechless and maybe quietness is the best way to say anything about this awesome record.....passion kids, passion! JP

Cause for Alarm / Miozan- Split 7", 4 songs (Grapes of Wrath)

I'm a big fan of CFA, so I was really looking forward to reviewing this. People sometimes don't understand why I like CFA so much, because, as they say, all their songs sound alike. I usually don't agree and so what? If they're all brilliant then who cares. Hmmm, how shall I put this... these 2 songs are unfortunately not brilliant. They're flat and boring, very CFA though, but not really catchy. I don't have any Miozan records in my collection, so their music is kinda new to me. The first song isn't that bad at all, but I sense very negative vibes. It's all about how much they hate everything, but I can't figure out what it is exactly that they hate. The other song is a cover-version of Supertouch's "Searching for the light". They shouldn't have done that. It sucks. Big time. It sounds like they rehearsed it only once. Too bad. I probably would have gotten this 7" anyway, just to complete my CFA collection, but if you're not a big fan of either of these bands, I recommend you spend your money on a nicer record. Manon

Cave In - Beyond Hypothermia. CD. 10 songs (Hydrahead Records)

Now that hardcore is all about different kinds of music, and more and more people seem to appreciate all the different styles (like myself!), it isn't very strange that a label like Hydra Head gains a lot of popularity. The artwork is outstanding and the bands are all 'different', to say the least. Cave In is probably Hydra Heads most popular one and after listening to this album I totally understand why. These guys are amazing! They somehow manage to get the best riffs that Tony Iommi from Black Sabbath never invented and mix it all up with driving, angry and then sometimes melodic vocals to blend it in 10 amazing

songs. Read the lyrics from a song like "Capsize" and you'll see that there still are bands who can add something to our 'counterculture': "...an open chest shows a heart with a branded dollar sign...". A magnificent record in all its aspects. I can't wait to see these guys on stage...

Cave In / Children - split 7", 2 songs (Mosh Bart Industries)

Got to start with the layout here. It's both sick and twisted as amazingly beautiful. It's a full-colored foldout on thick paper with chrome (yeah, no silver, real chrome!) ink figures, patterns and logos on it. Despite the bloody and gore pictures it looks absolutely brilliant. Then the music: having Cave In on it should help this label a lot in selling this, even though the song "Bottom Feeder" is a club-mix. Not so much my thing but if you're into Nine Inch Nails you're gonna love it. Children play more 'traditional' music but it's still heavy and weird and when I had to give references I would say Converge but then more brutal. Especially because of the great layout a nice record to add to your collection. JP

Charles Bronson - Youth Attack 10". 20 songs (Coalition Records)

The record that started the hype? Or was the hype there before the record? Fact is that this record must be one of Coalition's best sellers. Fast, chaotic hardcore, with that typical voice from Mark McCoy screeching out the most sarcastic and humor-filled lyrics while never forgetting the 'message' they want to give through. Artwork is amazing as always and the fact that the lyrics and information are printed on a big-ass poster just adds to the fun. Just getting through the lyrics (I wonder if anyone can read along while hearing them!) is an experience in itself and saying that anyone should get this record is an understatement... One more thing though: I heard the project that Mark McCoy, Nate Wilson (Devoid of faith/Gloom records), Marcel Wiebenga (Guiding Line, Oil) and Jeroen Vrijhoef (Coalition Records, Mainstrike) did. They recorded a 7" and called their band "The Oath" and it blows away everything these guys ever did with any other band they were in! Including this 10"! JP

Children - Impedimenta. CD. 9 songs (Overcome Records)

A gatefold cover that strongly reminds me of Fear Factory. Children is of course not as metal or 'industrial' as Fear Factory, but it is kinda metal but hard to describe. They also did a split with Cave-In and while not as good as that band, they come close. Children is maybe more 'simple' in their song structures but not your typical band too! The singer screams hellish and is really good... Hmm, don't know. Something to check out I guess. It's pretty interesting! JP

Chimaira - This Present Darkness. MCD. 5 songs (East Coast Empire)

"this present darkness" doesn't exactly sound like posi-core and that's exactly what this band is the opposite from. Evil, metal and darkness. People who like Jamie Hatebreed's vocals but think the music is not brutal enough should check

Chimaira out. The soundquality is amazing and I was done after playing five songs... I need a posi-injection... fast! JP

Cloudburst - Love, lies, bleeding. 7". 3 songs (Mosh Bart Industries)

Great artwork, a nice booklet and evil metalcore. Intelligent lyrics add to the fun and for those who like metal in their hardcore (including the melodic riffing) this is another record that'll cost them money. JP

Coalesce - 0:12 Revolution In Just Listening. CD. 8 songs (Relapse Records)

I love Coalesce. Ever since they did their first record 'till the awesome Led Zeppelin covers and now their new album. This blows away everything! Maybe not in brutality because they somehow seem to have focused a little more on technique and song structures, and that's exactly what makes this record so brilliant. The 'beeps' and 'pleeps' and all sorts of weird noises are filled perfectly in the music and gives Coalesce even more impact than they already had. Add to that great, not too vague lyrics ("Burn everything that bears our name" about Straight Edge is awesome!) Great record, great artwork and I hate myself for never seen them live... JP

Contempt - One Justice. CD. 8 songs (Catalyst Records)

Expecting some tough-guy, moshcore band at first, Contempt surprised me as one of the few remaining bands who play that famous 'chugga-chugga' style that made Earth Crisis famous. The cd starts off with an impressive intro that right away shows that these guys can't exactly be described as being 'emo'... to say the least! Mainly slowed-down metallic hardcore with caring lyrics, even though written in a 'brutal' way, is what Contempt does and I have to admit that they're good at it. One of the better bands that remains to fight for animal and human rights. Two thumbs up! JP

Copy Master - five by x. 4 songs (Little People Records)

This is actually one of the members of NRA doing the Lo-Fi thing. For people who don't know what Lo-Fi is; take a guy or a girl with guitar and his voice and let him/her do his thing. Suzanne kinda likes this (making her remember of her own Lo-Fi project she did in the past) but I can't stand this for a second. "My past, my crime" has some distorted guitars and that makes it the best song on this record I guess, at least to me. JP

Corretja - same 7". 3 songs (Increvable)

First of all, I like the layout of this 7". Black lettering on dark (almost black paper). Corretja plays chaotic hc with lotsa screaming, the b-side has some slayer-guitars and some chugga chugga parts. I don't know how to describe this, I guess if you enjoy a band like Uranus, you might like this too (of course Corretja isn't as good as Uranus). What I understand from the insert is that Corretja consists out of 2 people. So, if you're into that screaming stuff, and you're not afraid of a drum computer.. you might want to check this out. JK

Count me out - Few and far between. MCD. 6 songs (Indecision records / Sonic Rendezvous)

Want to know how old school straight edge should be done? This is your chance. Count Me Out may not be original but I'm sure they don't care about that either! They have all the energy, all the moshparts and the straight edge pride that makes this a decent release. At the time of writing I'll be a few weeks away from seeing them live and I'm looking forward to that as I think they're better live. JP

Curbdogs - Curbdogs 7". 3 songs (Infinite Records)

A funny drawing on the cover of a little dog with a bitten-off finger made me think we had some sort of punkrock band here, well, far away from the truth! Curbdogs play heavy New York style hardcore with tough-guy vocals. Lyrics about being fed up with people and all that. All the three songs are about being frustrated by so called friends and it doesn't affect me both musically or lyrically. When you like those 'hard' (hmmm...) bands maybe this is your thing. JP

Curtainrail - To Be With You LP. 16 songs (Coalition Records)

I personally think this is about the only record that Coalition Records did, that I don't like. I was never so much into Japanese hardcore and that's mainly because the lyrics are fairly poor or, in this case, there are no lyrics at all. It's fast, it's aggressive and angry but I simply can't get into this stuff. Sorry. JP

Cwill - Beyond Reality. CD. 10 songs (Prawda records)

Now this is a typical band that somehow doesn't get the attention they deserve. That is, according to this cd. These four guys and a lady create some highly original metalcore and that's mainly because of Killi. She plays the violin and Cwill found a way to play brutal metalcore with a violin as extra element and instrument. That gives some strange combinations but overall it fits their music perfect and they even manage to constantly keep that 'hardcore feel' in their songs, which is a compliment from my side. I wouldn't play this all the time but I'm pretty sure that a lot of people out there go nuts over this album! JP

Dark Day Dungeon - Dark Day Dungeon MCD. 4 songs (Natural High Records)

Gotta admit, when the labels name means what I think it means (straight edge- people!) than I'm down with 'em... Even though Dark Day Dungeon is total metal. The artwork looks metal with medieval paintings, the lyrics are written in that typical 'metal' way (you know the deal: talking about demons and dragons and evil stuff while meaning the 'real' horrors of this world), still, Dark Day Dungeon knows their ways in the death metal straight edge and this band from Switzerland definitely deserves your attention when you're into straight edge and all its satanic rituals. Really, these guys are good! JP

Dawn Of Orion - For the lust of

prophecies undone MCD. 7 songs (Immigrant Sun Records)

A beautiful picture of a fairytale castle, dark green colors and a name that all together can't provide anything else than... metal! And Dawn of Orion is great at it! The sound quality is extremely good and helps them to bursts out their brutal riffing and deep growling vocals. With even 'deeper' and poetic lyrics. Not the up most positive stuff here but well, that totally fits the music and that's awesome. People who like Day Of Suffering, Shadows Fall and the likes: this'll cost you some cash again. Great stuff! JP

Daylight - When great people fall... CD. 6 songs (Unsubmissive records)

A couple of years late actually. This would have fit the musical style which New Age, Conversion and others represented a couple of years ago. And actually I really like this musical style very much. Bands as Temperance and Mean Season are still often played in my room. It's melodic, moshy and has a couple of fast parts as well. It's emotional. However this is just not as good as their influences. They have two singers. Which I think doesn't work. Two people screaming and singing through each other the whole time is not really adding to the music. Use a guitar-player as a back-up singer, but two singers is a little bit overdone. I do hear a lot of potential, and I must admit that I listen to this band from Germany once in a while because it makes me think of nice things. I hope this band improves and I definitely want to see them live once. JV

Day's Wait - Saturday night fever dance activists 7". (Radiation Star Records)

First notice: the vinyl. It's so extremely thick you can easily crack someone's skull open with this thick layer of plastic! The artwork is nice too, kinda seventies style and with bright colors. Musically it's original but honestly not that good. There's some Lifetime influences to be recognized but the vocals aren't always quite on tone and they lack the emotion that's actually necessary for this music. Lyrically it's in the personal vein and pretty good written ("You know who I mean"). I like the "life is beautiful" column but can't get into disco dancing... even though it might looks funny. JP

Deadbolt - The Mandark. MCD. 5 songs (Hectic Records)

After seeing them quite some times live, and being around for more than a year or so, here's their debut record. Two singers, chaotic metal, a cool lay out (silver printing on mat blue paper) and a professional outlook. Ingredients that can only make them 'bigger'. There are some really good song structures and riffing to be heard and the lyrics are good too. Honestly I still think that these recordings can't really match up with

their live performances as this cd can't touch that intensity and lacks the energy that these guys have live. Nevertheless a record that shows that hardcore is far off from being lifeless in Holland. For people into metal, some chaos and destruction this is a must have! JP

Death by Stereo - If looks could kill I'd watch you die. CD. 14 songs (Revelation records / Sonic Rendezvous)

Yeah!!!! I expected a lot because of all the (nothing but!) positive reviews people gave it in the review section on the Revelation website but



this goes even beyond being stoked about a new record! What Death by Stereo gives us is nothing but brilliance and genius! These guys are totally original. They mix up punkrock, hardcore, metal, hell even some powerviolence and make it up to a total original style of their own without sounding pretentious or anything. The lyrics are both personal and political and especially the first song somehow touched me lyrically. This is one of the best records I heard in all these years I've been involved with hardcore and I mean every word of that. I'm happy that hardcore still can be this exciting and thrilling. An essential record for everybody!! I can't wait to see this band on stage!! JP

Deformity - Murder within sin. CD. 11 songs (Next Sentence Records)

Wasn't Deformity a part of the whole H8000 thing as well? With this release they've thrown out everything that could even slightly be a remembrance of hardcore in any way. Full on deathmetal like Cannibal Corpse. More deathmetal as Liar and well, I don't know if these guys were ever SxE or anything but they're further away from that than a techno-kid. Ah whatever, who cares anyway. Deathmetal it is and I actually never liked that. JP

Denied Reality - Leviathan. MCD. 5 songs (Cartel Distribution)

The front cover doesn't really predict anything good. It's a drawing of some sort of demon like cartoon or whatever dumb. Oh well, the music: Brutal, fast and metallic. If the sound quality was better this would have surely blown me away. Now it sounds too much like they play in the room next-door. If you don't care about that and go for anything metallic and harsh, this is your thing. I love the melodic, gothic kinda parts but other than that. I leave this to the metals. JP

Dillinger Escape Plan - Calculating Infinity. CD. 11 songs (Relapse Records)

When you actually start thinking, then there were quite some impressive and original records the last year. Check Stretch Arm Strong, Cave-In, Coalesce... The funny thing is that all those bands that all have real good musicians. When hardcore was all about simple, aggressive music when it all started, it sometimes seems it's totally the other way around now. And actually, I don't care! The Dillinger Escape Plan is one of those bands that make music into art. I honestly couldn't play this album all at once> that's how intense and freaked it is. These guys use such weird techniques, breaks and riffs it's not even funny! The layout shows their love for sound and music and well, when you read the interview you'll notice the same. The Dillinger Escape Plan is so intense that I don't think they can ever be 'big' or anything but at the same time, there won't be many bands that

can be this unique. Just listen and make up your own mind... (If you end up still having one when this album ended) I'm left speechless... JP

Disciple - No blood, no altar now. MCD. 7 songs (Goodlife Records)

First off, I got confused about this record. Is this a full-length? I figured it as a Mcd as it's 14 minutes and there's 7songs. 7 songs of Christian metalcore. It's funny to see a band like Disciple on the same label as Length of Time who openly express their admiration for mass murderer Charles Manson and Anton La Feye, the instigator of the Satanic Church. Oh well... Disciple are outspoken Christians and lyric wise to me, it's a relief to read kinda positive words from a metalcore band (oh, before I forget that: Disciple can be compared to the likes of Morning Again, and more Slayer-esc hardcore bands). And if you care: I don't mind that these guys are Christians, as long as they don't support institutions that are known for being sexist, racist or homophobic I don't care about their religion or beliefs. More power to Disciple (as if they're not powerful enough in their music). Nice record. JP

Discount - Crash Diagnostic. CD. 15 songs (New American Dream /

Green Hell)

Beautiful artwork in full color loaded with pictures and great graphics, that's the first good impression for this new album from Discount. I think their tour with As Friends rust really helped them to gain more popularity in Europe and well, they deserved that. This record is a little less punkrock than their previous work but due to the great, more heavy, production surely as good if not better. Suzanne likes their earlier records better but I think this album is quite enjoyable too. "The age of spitting" is my favorite song and the fact that we play this often when we're working should say something I think. The only bad thing is that Discount decided to do one more European tour and then quit and that's too bad. JP.

Down by Law - Fly the flag. CD. 13 songs (Go Kart Records / Sonic Rendezvous)

One of my favorite bands is back with a brand-new one! I always loved Down by law and I always will love them in the future. Dave Smalley and friends dug even deeper in his roots of Ireland and even included some real Irish folk-song and instruments in his songs. I think that Dave Smalley's voice is unique and so is his songwriting and well, this is again, one of those albums that whenever they enter my cd-player they stay there for quite some time! Sniff some good ol' punkrock and go get this! JP

Dragbody - An inheritance of detriment. CD. 8 songs (Lifeforce Records)

Anyone for Converge? Guess so! Dragbody can be dragged under that kinda music but is probably overall a little slower and maybe more metal. Lyrics that are filled with angst and frustration should say something as well. Complexity, anger and chaos. If that's your thing you're probably gonna love them! Nice layout and artwork as well! JP

Drowningman- How they light... MCD. 5 songs (Revelation Records)

Revelation seemed to have realized that Hydra Head records puts out some great bands and equal layouts and 'hits back' with Drowningman. High standard musicianship, technical song structures and weird riffing. Add to that an awesome singer and great songs and well, I almost hate to say it, but Revelation released another killer record. Almost irreplaceable in my stereo the last days after I got this... That should say enough! JP

Drown in Frustration / Crowpath split 7". 3 songs (Pateline Industries)

Two German band son one piece of orange plastic. Two bands that both play metal (core). Drown in Frustration is more experimental and I like them a little more than Crowpath that somehow couldn't grab my attention. Nicely done artwork make this a nice 7". Nothing super-special. Just nice. JP

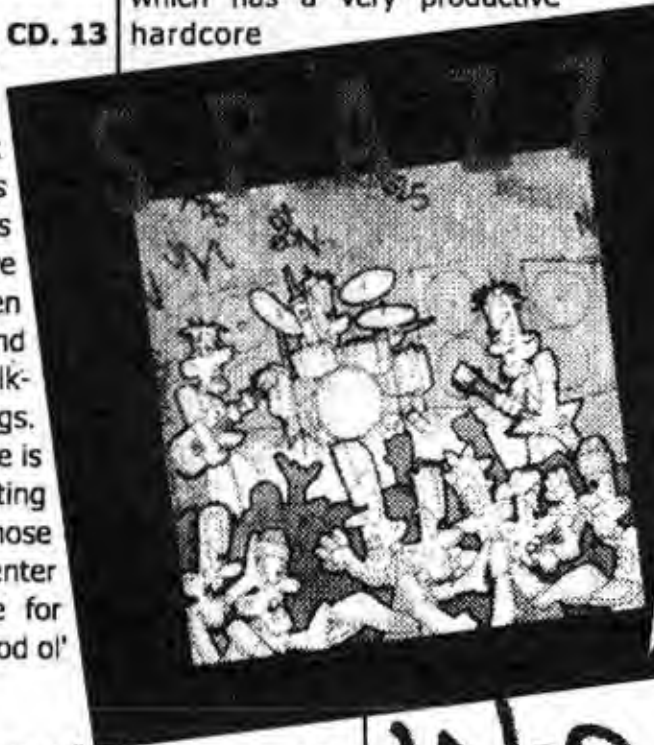
Elliott - If they do. MCD. 6 songs (Initial Records)

Yes! Elliott is back with a new record,

highly under-appreciated in Europe, this awesome band keeps on growing and writing more beautiful music. Their album on Revelation was great but this is maybe even better. There's 3 new songs on this cd and there's even more emotion and that typical "do less, say more" approach these guys seem to have. Awesome melodies and one of my favourite vocalists (does anyone ever still listen to Falling Forward? That's one of the best bands that ever existed!) make this again, an un-missable record for those not afraid for a poprock approach in hardcore. JP

Emo'la - Zlodzieje rowerow. CD. 17 songs (Refuse records)

I like bands which sing in their foreign language. This band hails from Poland, which has a very productive hardcore



ne. The band is a political aware punk/hardcore band. The lyrics prove the will to communicate, to express and to spread the bands opinion. The music is moshy and the vocals yelled and spoken. Too bad that the music never goes over the top or something. It's just kind of moshy and mid-tempo the whole time. Slow even. There is some melody and if I think of a band to compare them to (I hate doing so) I think of a more bad 4 Walls Falling. It's not totally bad, but not good either. I miss the anger visualised through their music which they express in their lyrics. JV

Endflow - Make some havoc. CD. 11 songs (One Try Records)

It's frustrating... When I'm writing reviews I get across so many bands, and sure, many bands aren't that awesome and maybe released a record too early. On the other hand, there are also bands like Endflow... These guys are from Sweden and that country brought many good bands in the past, and now they have Endflow... Highly original hardcore with some amazing guitar-parts, varying from pure heavy metal parts 'till almost rock'n roll but never without losing that hardcore touch and feel. I usually never review anything without lyrics, and that's also the bad part about this record, but people who liked Abhinanda's last record or just like diverse and 'rockin' hardcore should try

and get this record. This is one of those records that isn't promoted in a huge way, but is surely worth checking out. JP

Enemy of the Sun - Eclipse. MCD. 5 songs (Maliciousmenrecords)

Quite some people recommended this cd to me as being a really good one. Well, I played it about four times in a row but I can't get into this. Sure, these guys know how to play and they have some original hooks every now and then but this just doesn't grab me, as this kinda music should do. It's metallic, sometimes even reminding me of 'spooky-core' (that term is ugly and the music is even worse!). I guess it's just my taste because so many others like this but don't ask my opinion whether or not to get this record. JP



Enemy

metal, not really youthcrew either but darn good! One of the nicer records I heard in its genre. JP

Extinction - Hypocrisy breeds traitors. CD. 14 songs (Value of Strength Records)

Zine colleague becomes label colleague! Jean Paul blasts out his first release and it's not the most mediocre ones, to say the least! Extinction, among a band like Birthright, is one of the few left that keeps carrying the torch of vegan straight edge and 'chugga-chugga' core. And on this new album they go on where they left. Passionate, metallic hardcore with great lyrics and explanations to go with them. I'm happy there's still bands out there that keep spreading the message and go beyond just preaching about animal rights. Extinction is one of them and I can't say anything bad about them. A very good album! JP

Eyelid - Conflict's invitation. MCD. 4 songs (Indecision Records)

The artwork doesn't immediately gives you the impression we're dealing with a positive hardcore band here, and that's right. Somehow while playing the first song I got up with Snapcase and Hot Water Music and I think when you take a mix of those two bands you get pretty close to what Eyelid does. And that mix sounds awesome! Driving, music with great guitar-work and screaming vocals like Daryll from Snapcase did when Snapcase just started. Add a bunch of melody and great lyrics like "we want the world and want it on fire" (Pyro's song) and there you have it: another one of those releases you've got to have or at least give it a listen. JP

Facing Down - Two sided 7". 3 songs (Refill Records)

Not to be mixed up with the metal-edge band Facedown, these guys play straight out punkrock with melodies and comparable with Pennywise or No Use For A Name with a little more hardcore-influences ("the fluke"). I was especially impressed by the tremendous amounts of energy these guys knew to expose on this record. Three songs that are definitely worth your hard-earned cash. These guys should play more live and then I'm sure they get picked up and become a leading band in Holland for this type of music. They easily blow away bands that are on much bigger labels. JP

Fastbreak - Whenever you're ready CD. 13 songs (Revelation Records / Sonic Rendezvous)

You can discuss the fact that Fastbreak changed for the better when they (evolved?) changed their style from fast old school (straight edge) hardcore to the melodic stuff they do now but I've got to admit that this album is better than I expected. Good, melodic hardcore with influences from Dag Nasty and well, they sound a little like Saves the Day now too. So, basically it's a pretty decent album. Nothing special lyric wise (or it should be a song title like



You - Where no one knows my name. CD. 14 songs (Lookout / Sonic Rendezvous)

Lookout may be a 'famous' label and they may put out great stuff but this band, Enemy You sounds like a cross between Bad Religion and No Fx and then thousand times more boring. JP

Envision - The seasons of indifference. MCD. 5 songs (Next Sentence Records)

The first song starts of like one of Culture's songs, acoustic guitars and then sudden blasts of distorted riffing and blasting drums. Envision however is more metal as Culture and especially the deathgrunt vocals made it hard to swallow for me. Maybe not bad when you're into full-on metal but too much for me. JP

Eternal Youth - Juvenile Delinquents. CD. 9 songs (Screams of Salvation Records)

Finally, a band that puts Syracuse back on the map! Syracuse might be known as the place that brought us mosh metal by bands as Earth Crisis or Green Rage, Eternal Youth do things a little different. More upbeat, more hardcore and less serious. Not that these guys have nothing to say, because the lyrics are funny but with a definite serious, underlying message. The music would be best described as plain hardcore. No

"Music is my girlfriend"... come on! How can anyone take that seriously! and well, nothing too special in general actually. JP

Fast food Boys - New generation. Demo CD. 3 songs (Matthijs Smal, Achterdekamp 56, 3811 JH Amersfoort)

From the city that brought us Larm and Seein' Red come Fast Food Boys. They surely can't match with their 'forefathers' but that comparison isn't fair either. These guys play fast punkrock/hardcore that's neither really good or really bad. They surely improved after their first cd and that's always a good thing. For what they do, they're not bad I guess. JP

Fifteen - Allegra. CD. 22 songs (Subcity records)

Amazing. This is a live cd and between the tracks the singer spews his mind about several things. It makes me skip the tracks to search for his talking. Fabulous how he is able to spew his mind. It's so clear, so emotional. He made me think while listening to this cd. I made Ralf listen to this cd and we both quietly sat still and listened to what he had to say. And it's not just some punk opinions or whatever. Real things about real life. That's what this band is about. Real life. The singer openly expresses his drinking addiction and why he stopped it. Makes me think of all the people who are too weak to admit they have a problem. Great. The band hails from the almighty Bay Area scene and plays raw punk the way Hot Water Music sometimes play it. Inside some information on women rights as well. JV

Foreclosure - forgiveness denied demo. 7 songs

Oldschoolish hc, generic...but still o.k. The vocals are a little bit rougher than most bands in this genre. The lyrics are pretty much basic oldschool lyrics, you know, topics like friendship, vegetarianism, anti- tough guy. I really liked the lyrics for "I'm sorry", cause I think everybody can (well, at least I know I can) relate to it. So, check this out... Contact:

foreclosure_hc@hotmail.com
Klaverstraat 43a / 5025 MC Tilburg / The Netherlands. JK

Forever and a day - Where has the passion gone? MCD. 5 songs (Eulogy Records)

From the first minute on this reminded me of Joshua. Forever and a day are a little less 'Indie' maybe but when you like Joshua you can blindly get this cd. Now it seems that this 'emo-style-hype' is getting picked up in Europe too, after the US was won over, this is one of those bands that can easily be real popular. They're good enough for sure! JP

For The Living - Bridges Burned. CD. 14 songs (Goodlife Records)

Forget their debut on Goodlife, except for the 7" songs that one was crap. This however is something different! Solid, straight forward hardcore. Original enough to stand out above a lot of second rate youthcrew revivalists. Add to that some good lyrics and I can't say anything else but that this is a good

record! JP

Fratellanza - We'll keep strong ep. Cassette. 8 songs (Cane records)

What do you expect with lyrics like "brotherhood" or "don't smoke" ? Old school all the way. Fratellanza (???), are from Italy and they surprised me with this tape. The cover says "we'll keep strong e.p" and since it's #ed / 30 I think this is an advance tape for an upcoming 7". If oldschool is your thing than get in touch with this band. They know how to play it tight and energetic. No street address just email: xcanerecordsx@hotmail.com JK

Gangway, man! Gangway, man! 7", 3 songs (Rumble Fish Corporation)

Why didn't they sing in English? The pronunciation is so terrible that it stands totally in the way of the music. These guys play melodic hardcore/punk that somehow sounds really old-fashioned. I like the little writings that the separate members did and the lyrics aren't that bad either. Just sing in Italian I would say, that would definitely be a kick in the right direction. JP

Garrison - Garrison 7". 2 songs (Espo Records)

That they now signed to Revelation (and already put out a record) should probably say something about them but I can't say much besides that they play emo-music with emotional, kinda 'whining' vocals with not-so uplifting lyrics. I'm sorry, I'm really not in the mood... JP

Garrison - The Bend before the Break. MCD. 5 songs (Revelation records / Sonic Rendezvous)

I guess this music is called emo. A really vague term in my eyes. Garrison is just boring. They're just hitting some random tones and they're babbling some nonsense no one understands, and then call it emo-pop. Well, 2 tones don't make a melody yet. I guess Garrison is just jumping on the bandwagon of emo-pop. This is really nothing special, nothing to worry or cry about, there are way better bands in this genre. Lay-out is done by Jeff Caudill of Gameface, so, maybe he should tell the guys off Garrison how to make some good pop music. I doubt if we can file this under 'hardcore', but who needs labels anyway? (HH)

Genius Breed - Days Of October. MCD 4 good songs (Ben Marcato Records)

My little discovery. My sweet precious discovery! The music is melodic and rocking. It sounds real and honest, something most of the bands in this genre (Jimmy Eat World, Get Up Kids, Promise Ring) lack. This band sounds honest, kids like us, doing what they love. I'm not going to say more about this but that it's brilliant! Emotional rock music. Pure, honest, real and a little rough. Sweet. Rocking. Brilliant! Get this, at any cost! JV

Get Up & Go'ers Before you go. CD. 12 songs (Euphony Records)

It happens every issue and here it happens again: A fairly unknown band comes up with an awesome album! Get

Up and go'ers are a Swedish band and well, let's face it: would you know what music these guys play when you hear a name like that? Me neither. But I had their split 7" with The Burning Flames and that showed some potential in playing highly original, melodic but still aggressive hardcore. Not to compare with anything else I promise you that this band will be big! They have great lyrics and know how to write great songs! Some writer-notes show that these guys are hardcore... for real! I also heard that this record is available on 10" as well, so that should draw you across the line for sure! Great record! JP

Grade - Under the radar CD. 11 songs (Victory Records)

After quite some time of silence, I heard the news that Grade got signed by Victory and somehow that surprised me. Grade doesn't seem to fit in with all the other bands on that label...their record on Second Nature 'separate the magnets' was a great introduction for me and I somehow feel that they didn't quite accomplish that level on this one. Not in a musical sense or anything it's just that to me the enthusiasm doesn't seem to be that great as on that record. Nevertheless is Grade a great band and they know how they write emotional and driving music. I guess, now that they're on this label there isn't much that stands them in the way to become big. JP

Great Deceiver / Cave-In. MCD. 5 songs (Bridge Records)

Many people already thought this was a Cave-In album when they saw it in our distro but when they found out it was actually another band they were less enthusiastic... And they were all so wrong!!! The Great Deceiver is a Swedish band and like many others from that country, we're talking quality here! Amazing hard and destructive 'chaos-core / metal' in the same vein as yes, Cave-In, Botch and the likes. Their singer is from a very well-known metalband that is mentioned in every review and is super-good and their musicianship easily matches with all above-mentioned popular bands. Lyrics vague but intense... An awesome record! JP

Grito de Odio - Demo. 16 songs, apdo. 40, 43700 EL Vendrell, Spain.

Mix older Integrity and some more melodic old school band and you'll get this. Gruffy vocals and faster music. Lyrics portray a negative image of the world and society. Raw. JV

High Hopes - Demo. 7 songs (highhopes@xmulletx.com)

Having this simple but awesome drawing on the cover and being named after a Gorilla Biscuits song makes me curious. To say the least! High Hopes play melodic hardcore coming close to bands like Fastbreak or Saves The Day. Damn, I actually think this is really good! Gotta quit this review and see if they're still around to see if they already have a label to release their material! Anyone into melodic hardcore go check this band!!! JP

Himsa - Himsa. MCD. 3 songs (Revelation Records / Sonic

Rendezvous)

The opposite of "ahimsa", non-violent, is "Himsa" and well, I can't get into the name and I can't get into the music. Maybe I should wait for their full-length because this somehow doesn't do anything to me. It's metallic, raw hardcore with screaming vocals and long, vague lyrics. Not specifically bad or anything, it just doesn't get to me, even after playing it four times in a row... JP

Himsa Ground Breaking Ceremony. CD. 10 songs (Revelation records / Sonic Rendezvous)

Way, way better as the previous one. I don't know why, as it's the same band and the recordings aren't like done with years in between, but the diversity and especially strange 'tension' that appears on this full-length is great. Himsa uses a lot of samples and soft, spoken word parts and that works really well with their heavy (not metal, metal influenced...) hardcore. Comparable with maybe the Judas Factor... Maybe not as intense but surely the same impact. JP

Horizon - Where the blind lead the blind. CD. 9 songs (Catalyst Records)

More metal... I like the title of the cd and the spoken parts in their songs and even though Horizon is surely not a bad band, I somehow couldn't really get into this. Don't get me wrong, when you like vegan-straight-edge-metal this could really be your thing but I'm, except for some good lyrics ("Benefit from suffering" or "In the name of beauty") and the great riff in "the game" not that impressed with the music. Maybe I should play this more often as I like the obviously good heart and revolutionary ideas from this band. JP

Hot Water Music - Moonpies for misfits. MCD. 5 songs (No Idea Records)

When we were in the US last summer it was Hot Water Music all over. It seemed that every kid loved them. Honestly, I didn't give them much attention 'till then. When I got this in the mail it took some time to get it played. Somehow I just wasn't interested. When I finally took my time and gave it a listen I couldn't say I was impressed. I thought the vocals didn't fit the music and the songs were too long. How wrong can one person be and how much difference is there between a band live and on record... Hot Water Music totally blew me away on the Ieper festival later that summer. Playing emotional, post hardcore and being able to be so intense... that rocked my socks off. Do I appreciate this record more now? Sure, how could I not? With such a live performance as a memory... Even though the record does not even come close to that performance. Whether you should buy this or not is all up to you, as you all probably know Hot Water Music by now anyway. JP

Idle Hands - Treaty. MCD. 4 songs (Trustkill Records)

Does anyone out there remember Copper? They released a 7" and a full-length cd on Equal Vision Records and

had a female singer. Her name is Meaghan Ball and she has one of the most beautiful voices ever. Copper was at that time one of my favorite bands and it was sad they split up... Well, Meaghan has a new band! And Idle Hands is maybe even better as Copper! The lyrics kinda stayed in the same way, being personal and emotional but the music is definitely more rocking and has a rougher edge. Anyone into driving, indie-rock/punkrock should check this out and people who liked Copper shouldn't even bother reading this but instead go and get this right away! JP

Ill Nino - Ill'm all. MCD. 6 songs (1198@hotmail.com own release)

Friesland, being the Northern part of Holland has always had a strong punk and hardcore scene and that shows in the bands from that area. Spirit 84 is probably the most well known but more and more bands work hard to gain some well-earned attention as well. Ill Nino plays a style of hardcore that's hard to describe. Not really old school and no real metal either. It's obvious that these guys know how to handle their instruments. The vocals are, to me, the aspect that could use the most improvement, as the singer doesn't sound 'stable' all the time. Besides that, Ill Nino shows with this demo-cd that there are definitely still bands in Holland that are worth your attention. Cool lyrics for 'home working class' too! They have a great live performance so go check them out if you can! JP

Imbalance - Spouting Rhetoric. CD. 15 songs (Household Name Records)

When I saw these guys live I was surprised how enthusiastic they were and how much fun they had playing. That in itself always helps for me liking a band and well, this cd helps too. They play some weird rocking hardcore. Not youthcrew stuff but more original and complex with really good lyrics ("bus ride"!) and cool artwork. Nice! JP

Incured - Stand as One. CD. 11 songs (Prawda Records)

In the biography they describe the band as nothing but pure hardcore without any influences from metal or anything. Well, if you consider bands like Agnostic Front, Another Victim and other 'NYC-style' bands 'hardcore' then they're absolutely right. That's what Incured sound like. And I have to admit they do it well. Nothing groundbreaking or original here, but the music is okay, the vocals tough and aggressive so when you like the bands mentioned you won't go wrong I guess. To me personally, it didn't do much except that I like the surrealistic painting on the cover. JP

Indecision - Most precious blood church.. 7". 5 songs (Household Name Records)

I think that almost every issue from reflections has a Indecision review and this is the one for #13. Five songs, one Negative approach cover (Live your life, which is great!) and all in the Indecision style that you like or not. I still like the first album and the split with Shai Hulud the best but this 7" is pretty good too and if you like 'em you can't go wrong

with this record. JP

Indicate - GHC demo. 5 songs

Indicate is a band from The Netherlands. This tape looks good, with a printed cover with lyrics and pictures. The music on this tape is moshy, and the vocals sound pretty mean, sometimes almost growling. Indicate needs to practice some more, but this is definitely a good start. Except for the song "GHC", the lyrics don't make any sense to me. Maybe Hugo should write little explanations with the songs next time. So, guys keep practicing and keep it up. If you want to mosh on the A-team tune than get in touch with: indicateghc@yahoo.com Or write Hugo at: Oudeweg 9 / 2811 NM Reewijk The Netherlands. JK

Indecision-Release the Cure. CD. 13 songs (Overcome Records)

The hardest working band in hardcore with another full length! And their best one too! Great metalcore, where I repeated the first songs three times in a row the first time I played this record. That's how good this is! Artie finally has my blessings as he screams awesome here. Damn, this is actually REALLY good! Go get it! JP

Inflexible-Born to hate. CD. 1 songs (Shing Records)

I remember that I got their demo quite some time ago and well, it seems that they continued where they started with that cassette. Slow metalcore with gory vocals. Not my thing to be honest. When you like slow Thrashmetal maybe you will? JP

Infuriated - Silent Scream. CD. 11 songs (Daybreak Records)

The artwork on the cover is ugly. I honestly expected another shitty band playing that same old boring metal stuff. Well, Infuriated does play metal-influenced hardcore but they surely know how to avoid the boredom as they have loads of breaks and fast-hardcore parts in their songs. In the biography they explain their sound as a mix between metal, hardcore and old - school trash metal and they indeed have parts that come close. Don't think of bands like Exodus, old Testament or other Bay-Area bands when you want a comparison with Infuriated because they still have more of a hardcore feel. It surely is one of the better bands that play metal-like hardcore, but due to the lack of any good artwork and well thought out booklet (the lyrics are pretty good though! Not demons and hell-fire all over! Apart from the song 'Where's your God', I surely like to discuss the matter with you guys, even though I agree with fucked up religious institutions) I doubt if this will be picked up by the masses. JP

In My Eyes-Nothing to Hide. CD. 12 songs (Revelation Records)

Let's face it: their debut was anticipated ages before it actually came out and well, to many people it still is THE hardcore record from that whole 'youthcrew revival-thing' or whatever you want to call it. I guess this second album must have been a real important one to them as the hype seems over and

only the good bands survived. Well, don't worry, In My Eyes outdone themselves. This, in my opinion, blows away the debut in sound, songs and energy. 12 old school anthems where the first song "take the risk" is my all out favorite ones. There's more melody on this record and at the same time, more aggression and energy and to me, that makes up for maybe already one of the best old school albums for 2000! JP

Inside Conflict-Headless MCD. 6 songs (Next Sentence Records)

I expected some other music when I saw the cover from this record, but brutal, should I say 'tough-guy?', metal is what Inside Conflict plays. The singer has a good voice and people into Blood for Blood and the likes should give it a listen. Not my thing actually. JP

Isis-The Red Sea. CD. (Second Nature)

This has the three songs which are together called "The red sea" and the 1998 demo so I called it a full-length cd and that's what it is with a running time of 36 minutes. Okay, enough about that. Anyone, anyone who can listen to the intro/first song without his jaw falling to the ground is nothing but plain deaf. Isis is fucking insane and amazing! People who consider Coalesce brutal should check this band out. What the hell are people gonna do next? JP

Kafka-Truths. MCD. (Household Name Records)

Weird, when a band from Italy sings in their native language I automatically think of Negazione. I loved that band and well, somehow, Italian fits with hardcore. The same with Kafka, the singer, Allesandro (hi buddy!), sings/screams with so much intensity that it perfectly fits the metallic hardcore that these guys play. There are explanations in English in the booklet a well and a little essay about Brazil shows that these kids have their hearts at the right spot. Pretty good. JP

Kali Yuga / One Dimensial Man split 7". 4 songs (Rumble Fish Corporation)

Two Italian bands (how many bands are there actually in that country?). Kali Yuga plays kind original, grooving hardcore, and one Dimensial Man also plays some kind of heavy rock'n roll riffs, sometimes reminding me a little of Suicidal Tendencies or The Jesus Lizard. Not my piece of cake but when you like some weird, grooving stuff this is your thing I guess. JP

Keves-A szent család. Cassette (www.geocities.com/athens/delPHI/2891)

The only thing I can tell about this band is that they're from Hungary, that they play metallic hardcore and that all their lyrics are in their mother tongue... Not bad musically but that's about all I can tell. I guess when you're from Hungary this is a pretty good release because they play pretty original, kinda '93-era hardcore. JP

Kids Like Us-Truth Alone Triumphs. 7". 6 songs (Commitment Records)

It took quite some time to be released but it was worth the wait. Maybe the

best band on Commitment (whoops, forgot about Reaching Forward! Shameless self-promotion! JP) are from Norway and they play melodic Straight Edge hardcore. Unfortunately they gave up on that first part, namely Straight Edge and therefore lose some points but all right, the lyrics and explanations are good and it's an overall good record. Sometimes writing reviews really isn't that hard, is it? JP

The Killers - Voice of Reason 7". 11 songs (Chappi Records).

Too many people obvious interesting because of the 'ex-members of Charles Bronson' thing. Could be. I don't care. What I do care about is good hardcore and good lyrics, well; I surely wasn't disappointed by this one! Fast hardcore, screaming vocals and critical and good lyrics ("Nike!"), and well as we were talking about Charles Bronson: They could be compared, The Killers however is more serious in their lyrics and less sarcastic and have a little more structure in their songs and maybe that's the reason I maybe even them a little better. Great record! JP

Kill The Man Who Questions Sugar Industry. CD. 15 songs (Coalition Records)

Kill the man who questions play more 'traditional' hardcore, maybe a bit like Born Against or Nausea but with a very 'modern' sound and the fact that they have a male and female singer gives 'em that extra thing... Damn, where to begin when talking about the lyrics? Or the booklet and artwork? Go check things yourself and read the lyrics from "And you say you own it" or "Work Ethic" (okay, any song that questions the whole idea about work and wage-slavery in this capitalist society is a winner in my opinion!). I guess that the review for Trial or Catharsis fits this record too. I want bands like this in our so-called 'hardcore-scene', why doesn't every other band understand that? Go get this if you pretend to 'care' and 'believe'. JP

King For A day-Before I go. CD. 10 songs (Initial Records)

Why they made the layout so simple and almost 'cheap' is beyond me. No lyrics and just pictures make it kinda hard to get a 'full' picture from this band. Oh well, the music still rocks. This cd is some sort of compilation that has all the songs King For A Day recorded and that music could easily be described as 'emo' or 'post' hardcore. There are actually some really good songs on this record ("dolly llama" is awesome) but as said, no lyrics and that makes it hard to get really into what these guys do. I enjoy playing the record though and that should say something. JP

Kiss It Goodbye - Choke. MCD. 5 songs (Revelation Records / Sonic Rendezvous)

It seems that with Kiss it Goodbye, Revelation has its own "Hydra Head" band! And I think that that label somehow would fit this band better. Noisy, metallic, innovative (?) music among the lines of Coalesce, Converge or Cave-In... but not that good... Somehow there's lacking something and

I can't lay my finger on the sore spot. I have to admit there's a lot of intensity but the fact that they didn't print any lyrics doesn't really help them in standing out above all the new bands playing this... but better... and with the lyrics printed. JP

Knockdown-Down for an eight 7". 10 songs (Shing Records)

A Madball-like logo, two fighting boxers on the cover... You're right: NYHC. But really not bad at all! When you're into this 'tough-guy' kinda stuff you'll love Knockdown, I'm sure! Not my thing maybe but I can tell these guys are good! JP

Knut - Bastardizer LP. 10 songs (Chrome Saint Magnus Records)

Biggest news concerning this album is of course that it's gonna be released by Hydra Head Record who're getting bigger and bigger lately. The fact that they want to do that is not really a surprise, Knut perfectly fit in their line of releases of 'chaos-core' (is that a fair description?). The cover-art is kinda different, or is that Morrissey on the cover? Lyrically I honestly wasn't that impressed. "Crawling on all fours" is about everyday life as a working idiot and is cool but the writings are mostly vague nothing that special. The music should do it for them right now and honestly, I'm sure it will. Not so much my thing but not bad at all either. JP

Koreisch-This Decaying Schizophrenic Christ Complex. CD. 14 songs (?). (koreisch@hotmail.com)

Are you a serial killer? A practicing Satanist? Do you beat up people for no reason? This is your soundtrack! One of the most sick and extreme stuff I ever heard. There's grindcore/noise on this cd and the most scary and weird experimental, psychotic complex collages of sounds. All about death and sick stuff. If I didn't know any better this came from the very depths of hell... well, maybe it does. Sick stuff. JP

Krutch-Our thing, The mafia Years. CD. 12 songs (Cartel Records)

Look, this is what I mean: Why do bands like Skarhead and stuff get real big, just because they're pushed on a large scale. At the same time, there's bands like Krutch, who also make kinda 'tough-guy' hardcore with some rap-like influences but are simply way better. I honestly don't give a shit about the whole tough-guy, gangster thing but the music is aggressive and hits hard! JP

Landscape - demo 1999. 4 songs (godloveveganarchy@yahoo.com)

Emotional, political and melodic hardcore from Germany. Due to the poor sound quality the songs were being done short because this band surely has potential. I don't know what's up with them right now but I'm curious! People into Lifetime and Endpoint (that's me included!), both musically as lyrically

("Rely on the truth"... great lyrics!) should give this a try and bomb 'em with e-mails. Let me know what these guys are doing now too, they're good. JP

Last Man Standing - The True Meaning MCD. 8 songs (Siton Records)

Italy has a strong hardcore scene and old school straight edge is more popular than ever before. With bands like Strength Approach, Product, Half My Time or We'll Face they give us their share of youthcrew hardcore (funny enough, often played by 'older' people!) Last Man Standing kinda fits in the same category but to me are the best of them all. Their singer, Fabri, is really, really good and reminds me of Zoli from Ignite. Now we only have to hope that this bands members aren't the assholes the guys from Ignite are and we can forget about them and but Last Man Standing in their place! JP

Last Security-Fuck Your attitude. 7". 8 songs (Putrid Filth Conspiracy

Records) Leper they made all the heavy metal sxe dudes silent and screaming for more songs after they finished their set. Of course I stood upfront and just listened. And loved it. The songs sound a little bit like each other. The usually build up slowly, rock out, drive and go soft again. But I like it. Yeah, I like it. It's emotional, definitely. The lyrics are okay. No poetic highlights, but nice words, reflecting feelings. Love. The music sets the mood for a nice evening alone, thinking about the ones you love, you hate, reading their letters. The title of the record is actually a good description of the record. Check this out if you like mellow emotional music that rocks out at times. Oh, fire Rudee.JV

Liar - Deathrow earth.CD. 11 songs (Goodlife Records)

Where a lot of people from the original H8000 scene found their purpose in life elsewhere, sadly enough loads of them choose living the 'tough' guy way with booze and drugs, Liar is like a rock that can't be wiped away. With their latest

heavy metal not much different than "the band Convinced". I like the music and the fact that this is a Straight Edge band and all but the vocals are really not that good and it simply gets boring after a song or two. I'd rather listen to the originals and having Bruce 'the siren' Dickinson doing vocals... JP

Life's Halt - We sold our soul for hardcore 7". 9 songs (Youngblood Records)

"I came here to chew bubblegum and kick ass!" that's the intro sampler to a kick-ass record! Totally old style hardcore with all the energy and aggression I love so much. Screaming vocals over quite simple but oh-so effective hardcore. Awesome, totally old-style artwork, which means badly copied pictures and great drawings. Life's Halt is not youthcrew but kinda like a cross between bands from around '86 and some slight influences from more '88 type stuff. I just wish that more records were like this and I can't wait for the split with What Happens Next

Gotta go, grab my skateboard and do all the old-style boneless ones again! This is the deal!!! JP

Lin.-853. MCD. 5 songs (Two Friends Recordings)

Yeah! This is good stuff! Lin. Plays melodic, almost emo, but their sound is so full and diverse that a description that simply says 'emo' isn't fair.. at all! I guess, when you can imagine a more innovative and experimental Boy Sets Fire you'll get close to what Lin. does. An absolute beautiful layout and great pictures from the band members places, along with cool lyrics make this a great record. I want more! JP

Linsay / The Cole Quintet - split 7". 4 songs (Paracelsus Records)

This record somehow slipped through in the review section from last issue, but as this looks so good and contains such great bands I had to write something about it. Linsay is a

great band. They play metallic, screaming hardcore with influences from Acme and the likes... and they're good! The Cole Quintet is a more 'rocking' band but nevertheless put so much emotion in their songs that it surely makes 'em as equally as good as Linsay, just slightly different. And well, this 7" is a picture disc and looks really good to, so what excuse is there to not get it? JP

Lowpunch demo. 11 songs

Goddamnit, this is one of the best demo's, I heard in a while. 11 songs of fast and energetic hc. Lowpunch are from Slovenia and blow away most of the western Europe and U.S. bands. The lyrics are also quite good, not really well-written but the (good) intentions are definitely there. The lyrics cover subjects as anti-government / church, racism and (of course - it's old school) friendship. 2 songs are written in their native language, a thing I totally



Records)

Fuck! These guys are pissed! An awesome mix of fast hardcore, crust and maybe some powerviolence end up being one of the best 7"es I heard the last months! The anger is overwhelming and the lyrics are both intelligent and funny ("I love it" about snowball fights, or "I would like to eat a hotdog just to watch you kill me" about self-righteous people). What a great record! I just wished the samples were in English so I could hear what's been said. This band rules and proves that there's still great things happening in the European hardcore scene! JP

Leiah-Mood Shifting Tones. CD.7 songs (Genet Records)

Just wanting to have said that the new layouts of Genet look like shit! Leiah hails from Sweden, plays driving melodic and in a way rocking hardcore. But it definitely keeps the hardcore/punk touch. No slick (read:shitty) indie/pop style infiltrating the punk scene. On

album they go even further down (or up?) the path of metal. More metallic riffing, more guitar-solos and Hans introduced the high screeches and evil laughter to his singing. I loved this style of music when it was big around '85 and '86 and I still get stoked when I hear bands like Kreator, Holy Moses or Destruction. Liar could musically easily fit into that category but lyrically they rise high above their major influences. I personally prefer a more positive point of view and don't always agree with what the lyrics say but in a way I feel proud about Hans' untouchable believe in Straight Edge. On that specific thing I couldn't agree more JP

Lifecycle - forever... Until... MCD. 7 songs (Sobermind Records)

One of the people in this band says "Up the Irons" in the thankslist and that should say enough as that's the slogan for Iron Maiden fans all over the world. Well, I'm an Iron Maiden fan and I could see the connection as Lifecycle is full-on

support. Get in touch and support this band. Dean Gnezda / bevkova 9 / 5270 Ajdovscina / Slovenia or email: lowpunch@yahoo.com JK

Man in Shackles / Last Security-split 7". 11 songs (Sounds of Betrayal Records)

A beautiful, revolutionary 'feel' on the sleeve-department here. That's already awesome! I'm not gonna talk about Last Security because you should simply read the review I wrote for their 7". They're great, all right? Man in Shackles sound a little more 'crusty' but are also pretty good. Their sound quality however lacks the power of Last Security. Still, damn great split if you would ask me! JP

Man In The Shadows-Pax americana 7". 4 songs (Choose Life Records)

Getting records from a country like Slovenia isn't really a common thing so I was pleasantly surprised to get this. Man In The Shadows play kinda weird hardcore. Rather melodic on the music department but with rough, screaming vocals on the first song and then normal singing on the next song. The sound quality isn't that good but somehow that doesn't really get in the way. Nice artwork and explanations for the lyrics make it a nice, 'complete' package. JP

Manifesto jukebox - idem 7". 4 songs (Praxis / Fragments of hope, Halla)

Wow, this really took me by surprise! Manifesto jukebox plays melodic punkrock with a raw edge. The lyrics cover (socio) political subjects and they are really well written, especially considering that these kids are from Finland. JK

Manifold - When silence erases my name 7". 3 songs (Punishment Records)

Manifold is from Italy and play metal. I just see that this was recorded in March '97 so I don't even know if this band is still around and / or what they do know. I'm sorry to say but this is a boring record. The vocals are those 'tough-guy' ones and the music is slow and simple metalcore. Not interesting at all. JP

Meaning Of Live - Born without a shadow. 7". 3 songs (OneXStep Records)

Slowly but surely Japanese bands 'infiltrate' the overall world of hardcore and I think that's a good thing as they got quite some interesting bands there. Meaning Of Life play kinda 'average' hardcore. They call it 'emo-edge-jump-core' and I personally think that doesn't really fit the bill but I have to admit that especially due to the good vocals they're pretty good. Lyrically it's not that outstanding but you can't really blame 'em on that as English is far away

from their own language. Good guitar parts lift this band above the usual stuff and from what I heard so far this is one of the better bands from Japan for sure. JP

Mihoen / Cockroach-split 7" (Utrechtse weg 305, 3731 GA De Bilt)

YEAH!! We, in Holland have a new (Okay, not that new...) and more than awesome band! And their name is Mihoen. Right after we got this 7", we saw them play live and the energy on this record, that believe me, is overwhelming, is nothing compared to what they do live! I was blown away! The lyrics are in Dutch, critical and really well written. Not your basic bla,bla but meaningful and preaching. Some awesome, written in a real sarcastic way ("Ruzie") the way I like it! Seein'Red, if they one day might quit (I guess that'll be the day the old people's home doesn't allow them to play anymore!) already have a band who can wave their flag when they're too old to carry it! What an amazing band! Cockroach, also from Holland plays maybe a little more tight and structured, and are also filled with energy but just not as much as Mihoen... ah hell, what am I rambling, this ain't no competition! It's about time I go see these guys as well as they're fucking fast

energy is the thing that makes that 7" so great. Well, Millhouse Militia is all about that energy too! Young kids, having the hearts at the right place playing hardcore/punkrock with everything that's within their might. Maybe not technical perfect, maybe not the sound quality that seems almost common these days, but there's so much enthusiasm on this demo it made me smile from the first song to the last. The lyrics are even really good too and sometimes darn funny ("Apple Jack Attack"). A great demo and I wonder when that first 7" is coming! JP

Missing 23" - The power that be. CD. 14 songs (Mankind Records)

I totally didn't know what to expect with this record. The cover is real sober in green and there's not much else then lyrics in the booklet. So, when I put this on I was really surprised! The Missing 23" play up-beat old-style hardcore/punk that obviously has influenced from 7seconds and maybe some more later stuff. Personal and socially aware lyrics and good vocals simply make up for an awesome record! One of those bands that deserves more attention and more support! That's how good this actually this is! For once, forget about all the 'big' names, and the 'big' labels and check this out, you'll be surprised! JP

Muddle - Muddle 7". 4 songs (Punishment Records / Vacation House)

Besides a great zine there's now also a band with the same name. And well, I can't say that I enjoy the band as much as the magazine. Quite simple lyrics (two about sexuality, being a slave of your dick and one about child-abuse, a song against religion and an animal-rights song) show that their hearts are at the right spot but the metallic hardcore with stop-and-go parts (some Undertow influences...) doesn't do the trick to give this a real boost. Good for a first record but they definitely need more originality to stand out. Oh, nice clear vinyl! JP

97a - Society's running on empty... CD. 14 songs (Teamwork Records)

I think I'm not over-reacting when I say that this was a highly anticipated record. And in a way Chris and companions succeed in a good follow-up to their 'break-through' record that the "Abandoned Future" 12" was. High-speed aggressive hardcore, very short songs and political lyrics. Honestly, not as inspiring to me as they were when I first heard 'em, but still a great record. Chris is a personality on its own and that speaks in his lyrics. I don't agree with everything he does and says but you got

to admit that he has something to say. "The Republican scam" is both lyrically and musically by far my favorite song they ever wrote. Gotta have this, kids! JP

NBP... and the plot thickens. CD. 10 songs (Hectic Records)

A to me unknown band 'till I got their demo and now the cd.. I never saw these guys play live and was surprised that already did a full-length. Metallic hardcore, or should I say new school, that's similar to a band like Stretch Armstrong. I honestly didn't have that much expectations but NBP is actually really good! Having screaming vocals and melodic parts and driving music.. Damn, they should really play more out and get more known because they're actually really, really good! Well-written lyrics as well so there's actually nothing why you shouldn't check this out! (\$10 to Rietbergstraat 78, 7201 GK Zutphen, Holland). JP

One Last Sin - When guilt reigns CD. 14 songs (Released Power Productions)

I'm happy Alain keeps doing what he's good at: putting out records. Most of the bands on RPP aren't really my cup of tea but Alain is a great guy and therefore has my blessings. One Last Sin is a band from New York and metal is their music. I had a demo from them a long, long time ago, which included many demons and other semi-religious comparisons. They kinda got rid of that but still play the brutal music that fits with that. More technical and more diverse but still extreme metal. When that's your thing, I guess One Last Sin should be in your collection. JP

One Second Thought-Self inflicted. MCD. 7 songs (Cartel Records)

New Jersey Tough-guy core! That's what I would write when I had to make their biography. Metal influenced, slow-to-upbeat hardcore like Hatebreed. Can't really say much about this actually. When you're into baseball shirts and all, when you like bands that describe their sound 'Queens Style' then I guess this could be your thing. To me, it's a little too slow and maybe when they added some more speed and energy they really got my attention. JP

One Thirty Late - same MCD. 6 songs (Vacation house records)

One thirty late (weird band name) is a melodic punk/hc band from (I think) Italy.

Their music is comparable to a band like Serpico. The music is tight and the production is nice and clear. The only thing that I don't like are the vocals. I just can't get used to them, but maybe that's just me. No lyrics printed. JK

One X More-They say that you sold out. 7". 6 songs (Commitment Records)

"This one goes out to the positive youth, combining awareness with fun"... It's written on the inside of the sleeve and I couldn't agree more! One X More developed their style, meaning aggressive and fast hardcore, not really being typical youthcrew or anything and they simply do what they're good at. I personally like the records a little more than the live performances because this



and angry too. Who said hardcore punk was dead? On a great slap of black and red splattered vinyl is the living proof all those people are closer to their own dead then the dead of our scene! Punk lives! JP.

Millhouse Militia-Youth must fly. Demo, 6 songs (epicine@aol.com)

Many probably know the Crippled Youth 7", and would agree that the youthful

sounds less chaotic. I guess that now it's time for a full length, don't you think? JP

Open Close My Eyes-Demo. 6 songs, Vian Della Salina 3, 6600 Muralto, Switzerland.

Old school hardcore in a melodic way. Youth of Today and blabla. A high voice which sounds very weak. I guess that this is a popular local band and it's cool that these bands exist. But this is not "IT". JV

Plastic pride-Cut. 7". 3 songs (own release)

Wow, this band is really different and good! Having an all out revolutionary feel due to it's red-star cover and 'Commie' drawings (and red vinyl! Ha), these guys remind me of what Refused did. (Plastic Pride is also hailing from Sweden) Maybe not in the music-department, because Plastic Pride is more 'rocking' and maybe less 'hardcore' but these guys are so original and good that they can easily match up! Not to be missed! JP

Point of View - Beneath the Surface 7". 10 songs (Coalition Records)

I've heard some people complaining that there weren't really any good hardcore bands in Holland anymore... How dumb and deaf can one be? Point of View break all barriers with their second 7". Full-on raging hyperfast hardcore with political lyrics. The sound on these recordings are overwhelming and when these guys can get their live-performances always as intense as this ten songs there will be no survivors! Great lyrics, angry vocals and all the energy and excitement that can only be found in hardcore. And this is a Dutch band! Yeah, I must admit: I'm proud! Expect an interview in the next issue, okay? Oh, and go get this record, if I didn't convince you enough already. JP

Poison the Well The opposite of December... a season of seperation. CD. 9 songs (Trustkill Records)

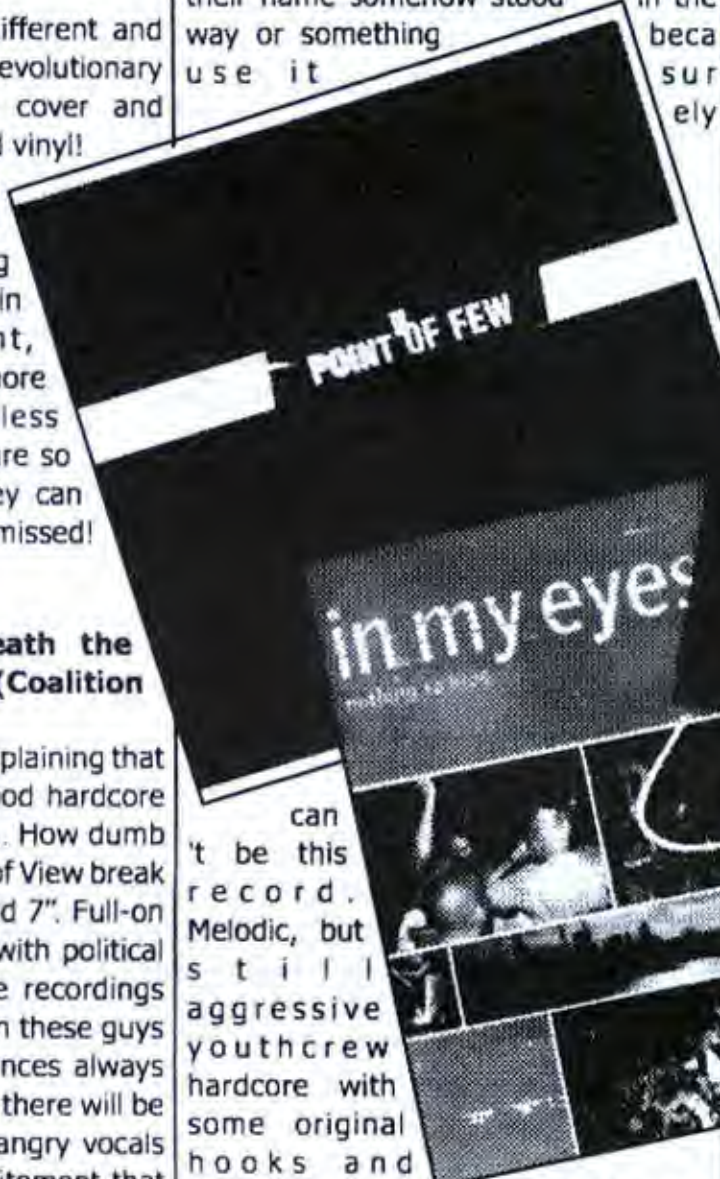
The art on this cd has to be seen. Showing in eight pages th four different seasons, with either sunny flowers 'till blue, white fragments of winter. How to describe the music? Metalcore would be easy and simple. And that isn't fair either. Poison the Well surely will be described as such by many but these guys are so good at it that I would rather not give this a cheap and easy description such as 'metalcore'. Emotional, hard hitting music. There's some, almost. Spoken vocal parts that remind me a little of Culture but that's all. I was really impressed and together with the Walls Of Jericho, I guess this is my favorite metalcore (to use that description anyway!) album that I heard the last couple of months. I'm actually now just waiting for the first metallic hardcore band, maybe next to Stretch Arm Strong, that is able to write some real uplifting lyrics. That would really be a blast! JP

Pocket Change-Golden. CD. 12 songs (Ressurrection AD Records)

Pff. How to describe this? Should say something... that 'pff'... Yeah, emotional, poppy hardcore/punk? Leave that hardcore away... It lacks energy and originality. Saves The Day comes to mind a bit, but by far not that good. JP

Product X-Who makes the heroes. 7". 5 songs (Commitment Records)

These guys broke up not that long ago and I don't know the reasons but it couldn't be this 7". It easily blows away the first one and it shows that thy surely had potential to get known more. Maybe their name somehow stood in the way or something use it surely



can't be this record. Melodic, but still aggressive youthcrew hardcore with some original hooks and (especially) vocal parts and choirs. Pretty good lyrics too and I guess that getting this 7" is a good way to say goodbye. It's worth it. JP

Reaching Forward - For The Cause CD. 12 songs (Reflections)

It's amazing how much Reaching forward progressed after their 7". This is totally energetic old styled hc. Tight music, cool breakdowns and positive lyrics. I'll never get enough of this style of music, when it's played with so much compassion as this. Pure fucking energy!! JK

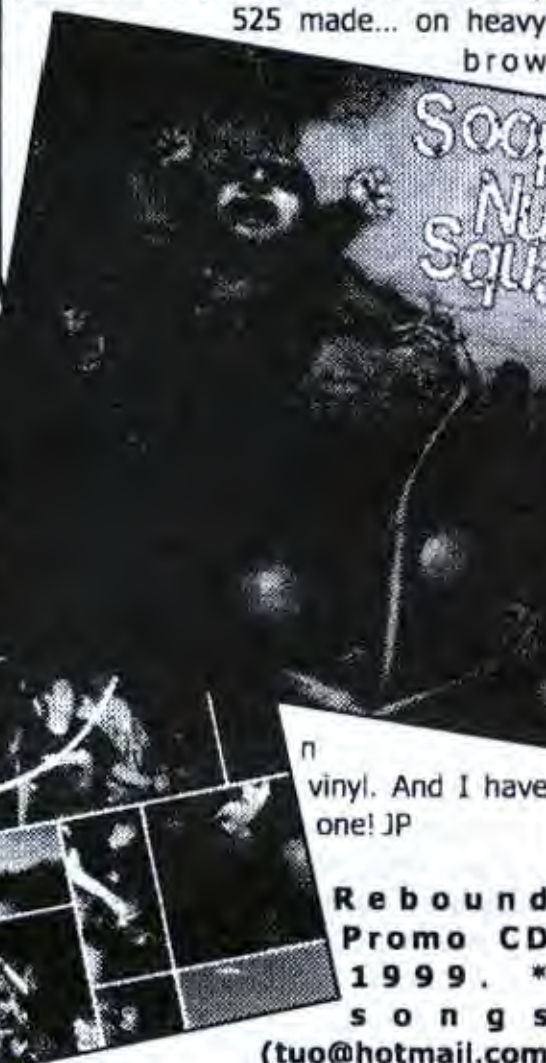
Reach The Sky - So far from home. CD. 13 songs (Victory Records)

Honestly, I expected this record to be better. I mean, after their two 7"es Reach the Sky were one of the most promising bands that played old school hardcore and especially due to their personal, almost emotional lyrics, they stood out above a lot of others. Sure, this record still contains the mentioned ingredients that make them different than others. It's just that the songs somehow sound a lot like each other. It's not the production because Brian McTernan did an awesome job again but I have a feeling that they should've spent some more time writing the songs. I can't really put my finger on the sore spot but this record unfortunately didn't grab me as much as their previous work. Still, that doesn't mean this is a bad record. Maybe my expectations were

just a little too high... JP

Real Highlights. 7". 3 songs (Real melodies Records / Coretex)

This is the Real that appeared on our tribute to 7Seconds cd and that should say enough about how much I like them. Strange thing is, that nobody seems to know them over here and there's pictures on this 7" where they play for hundreds of people. Real plays melodic, driving pop/hardcore with great vocals. I wouldn't know where to compare them with and that's maybe the best compliment I can give. Great record. If you want one, be fast, there were only 525 made... on heavy brow



Rebound Promo CD 1999. * songs (tuo@hotmail.com)

Ten Yard Fight tried it with football. Rebound is Ice-hockey core. And while Football may be a full body contact sport, Ice hockey is just as aggressive and mean! And so is Rebound. Fast, aggressive and energetic youthcrew hardcore. They should put this on a slap of vinyl 'cause that's where this kinda music belongs! Great stuff! JP

Reframe The Concept "Farewell record" 7", 4 songs (Windmill records)

Yeah! Fantastic! The A-side is really great. This is metal, but not mosh metal like any of these bands, no, (because of my lacking knowledge of metal) '80's metal. Iron Maiden riffs, screamed vocals, heavy moshy parts (yeah some moshy parts). These lads are from Vienna but broke up already. This has a real hardcore feeling to it and that's what makes this so cool. Lyrics are personal and stress the emotional expression more then trying to convey a message. I played this over and over again, but the A-side is the best. I hate comparing, but who cares, Purusams later records come to mind as well. Made my day. JV

Remorse-Sparks To Fan The Flames. CD. 7 songs (Unashamed Records)

Pretty 'evil' cartoon-esc artwork made my guess right: metallic and evil stuff. Actually, the guitar player throws around some good riffs but the vocals sound way too tough to be taken serious. Man,

if all these bands just made their singers start screaming for real, without doing all this dumb stuff with their voices, I'm sure there would be a whole lot of better bands out there. Okay, Remorse is surely not bad but I think a cd is a little too early. The sample from "Shawshank Redemption" is cool (it's that movie, right?). JP

Renascence-Idem 7", 4 songs, (Destination records)

Moshy hardcore with personal lyrics. Not anything outstanding. From Sweden. Suffers definitely from a bad production and does sound like a typical new starting band. BUT, keep on trying! JV

Reserve 34-Reserve 34. 7" 7 songs (Moocow Records)

And you thought 'hardcore' was dead? No way dude! There are always bands like Reserve 34 who play simple, three-chord-straight-forward, energy filled music! Positive lyrics ("Estivation" is awesome!) and not dumb or boring like many others who tried to play this style of music. Damn, Reserve 34 is really good! Essential! JP

Right 4 Life-Give us Light For Truth. MCD. 3 songs (The Age of Venus Records)

Why they put this out on a cd is a complete miracle to me. Three songs, old school music... Don't they have vinyl in France? Oh well, Right For Life improved A LOT compared to their debut and especially the vocals are way better> Nothing original here maybe, still, pretty good and I honestly am surprised how much better they are on this one because as said, that first record was lame. JP

Rubbish Heap-Idem. CD. 9 songs (Conspiracy Records)

With a loud volume and a harsher than harsh sound bursts Rubbish Heap their music upon us. Good, political and socially aware lyrics fill their soberly done booklet in grey paper. Rubbish Heap is intense. Really intense. And those who love His Hero Is Gone or maybe Catharsis should try this. I wish they did some more (aka explanations, writings) to make this some more interesting because the overall feel is a little sober. JP

Rydell-Home 7". 4 songs. (Flame One Records)

I'll take the bets; I dare to say 10 to 1 that if this band came from the USA they would be way more popular then they are now. Guess I won. And that's fucked up! Mellow pop-songs, without any distortion on this record. No lyrics, blah! But a nice writing from the label-boss (Thomas Reitmayer, from My So-Called Life zine's fame) about making our memories last forever, which this record is an attempt at. I like such an attitude, and occasionally, after listening hours to all my Ebullition releases I dig this. And the Still Life double album as well offcourse, hihi. Did you know Rydell had a split with everyone's darlings Hot Water Music and that this band is from England? You know now. JV

Saves The Day - I'm sorry I'm leaving. MCD. 5 songs (Immigrant Sun Records)

When we were in the US last summer, we saw how popular this melodic hardcore band is. This record on Immigrant Sun is really good and shows that this band has way more up their sleeves. Go check this out and if possible, try and get your hands on the beautiful looking vinyl-version, I however doubt if that's still available. JP

Saves The Day - Through being cool. CD. 12 songs (Equal Vision Records)

The follow-up to their highly successful debut album kinda gives me what I expected. Even more melodies and a more emotional and 'stylish' approach than how they started. The band represents themselves as being the nerds at party's and also the lyrics reflect that. I'm sure that, when creating the artwork and evaluating their popularity they surely will be at the opposite of that and especially with this album girls will love them even more. The songs are well written, catchy and I'm sure that with this release their following will increase even more. I like 'my' hardcore a little more... eh, hardcore but still, it's a really good record. JP

Seein' Red / Judas Iscariot - Network of friends 4, split LP. 20 songs (Coalition Records)

From just looking at the cover you'll know that it's another Coalition Release. Non-conformist hardcore from Holland and well, I don't know how to describe The Judas Iscariot's style but 'jazzy-hardcore-chaos' should do it. I can't get really into what they're doing but I love the Seein' Red side so much that it together makes up for another great album in their 'network of friends' series. I also saw the American version of this album but forget that one, as it can nowhere meet up with the artwork from our friends at Coalition. Anyone though: How long is Seein' Red going to continue? JP

Seven Days A Week-Promo CD. 15 songs (Illes Attila, 3064 Szurdokpuspoki, Arpad ut 13, Hungary)

Ever heard a band from Hungary? Me neither and I'm actually ashamed that we don't pay attention to what's happening in those countries. Seven Days A Week may have a poor sound and the song structures may not be original... these kids have passion and energy and let's face it: they have it harder than most of us and deserve our support. JP

Shockwave - Dominicon. CD. 9 songs (Goodlife Records)

Members from Disciple now have their own 'Path of Resistance'. That's what probably most reviews will say. Oh well, Musically I think this is more interesting than Disciple and the whole 'Transformers' connection and samples is pretty funny too. Expect brutal, tough-guy like, multiple vocals and people who liked "The Path" should definitely give this a listen. Besides the impressive sound it didn't do that much to me. I had my share of masked bands by now. JP

Shock Treatment-We're back home. CD. 11 songs (Rumble Fish Corporation)

The Italian Fugazi? That's actually the only comparison I can come up with after playing this record. For those into repetitive, and experimental music maybe. Not for me. JP

Shogun - Enter the equation 7". 3 songs (Chainsaw Safety Records)

Brutal metalcore would be the best description I guess. This band (named after that television show?) is kinda like a mix between more 'traditional' metalcore and the 'chaos' core like Converge or Botch, at this point maybe not that good but there surely is potential. The artwork is great so that all does make up for another record that ends up in my collection. JP

Silent Majority-You would love to know. MCD. 5 songs (Initial Records)

Despite the name, which somehow makes me think this is tough guy hardcore, (don't ask me why!), Silent majority is an awesome band that plays melodic and driving hardcore with strong vocals. Some early Split Lip comes to mind mixed with some more rockin' parts. Personal lyrics and intense song-structures are combined to make this a great record. Plain and simple. JP

Sin Dios-Solidaridad. CD. 19 songs (Don't Belong records)

Sin Dios from Spain combine their revolutionary ideas with music. This live-cd brings us old raw punk with various other influences. The music is angry punk. The booklet is a sort of zine which expresses the ideas of the band and why they choose to do the things they do this way. Writings about Africa, the Spanish civil war and various other issues. Very informative and makes you think at any cost. I like this, as this really is about something. Alerta! JV

Small Brown Bike - Our own wars. CD. 10 songs (Good Idea Records)

Funny name for a band. I would've never came up with it, to say the least! The music from this band is (again) to be categorized under the 'emo-core' file. It honestly didn't do that much to me but, to give you a comparison: I like this band way more than Hot Water Music and I think they're musically not that far apart. So, when you like that band, I guess a ride on this small brown bike (it's a funny name, you got to admit that!) wouldn't be a bad idea. Oh, the booklet looks pretty cool too, all ehheh, brown! JP

Snapcase / Boysetsfire - split MCD. 4 songs (Equal Vision Records / Sonic Rendezvous)

Snapcase finally got their 'acts' together and release some new songs before they actually put out a new full-length. After their great debut album they didn't become any more exciting in my opinion but that doesn't mean these guys are bad, no way! Still, among the best new school bands they have two new songs here. "Energy dome" is like a cross between the first and last record and "Truth hits everybody" is a Police song done the Snapcase way. Good! Even

better are the Boy Sets Fire songs. One of the greatest bands lately boost out two fantastic new ones where especially "Channel" is a beauty in all its aspects. "We can burn this whole fuckin system down and drive the bastards out, spit in the cynics eye, has passion run dry, expression of anger, testify...fight...". What's there left to say besides that, to me this band is getting close to become "the Endpoint of the nineties" and that's the biggest compliment I can give them! JP

Snapcase - Designs for automotion. CD. 11 songs (Victory Records)

Where the first album from Snapcase will always be rembered by me as one of the first albums that perfectly blended the technique of great musicians with the energy and passion of hardcore, I sadly think the new album will be remembered by me as one of the first albums that tries to use hardcore as a marketing concept and therefore make the album into a symbol for commercialism in hardcore. Months before this album was released we and many others were overflown with ad-campaigns and requests for interviews, hell Victory even offered (financial) specialties for zines that had Snapcase on the cover... How far are we away before labels pay to get good reviews? Nothing but business-related issues totally over-shadows this record to me. I'd love to have gotten a record from Snapcase, who were always one of my favorite bands, where the passion and creativity were on top of anything else. Now, all I can think of is that Victory Records is trying to build a new Korn out of Snapcase. I can't play this record without thinking about how Victory made this band into nothing but a way to make more money and how they want to force it down anybody's throat. To me, that built a wall in between myself and the band that I knew from Lookinglasself, their magnificent debut. I guess that's the reason I could not ever write an appropriate review... Even though they made a record that's obviously really good and more diverse than "progression through unlearning" and yeah, I do play it with pleasure. I have to admit that. It's just that there's too much 'marketing' involved here. And that's a damn shame. These guys don't need that. JP

Soophie Nun Squad* - The Devil, the metal, the big booty ass. 13 songs (Phyte Records)

Soophie Nun Squad. Anyone ever heard that name? Me neither. But the artwork looks great and funny at first so that's a good sign. On to the music: Also funny. But also catchy and aggressive. Add to that plenty of energy and that's Soophie Nun Squad. Not really hardcore, not really punkrock, but very cool. They even have one of the coolest lyrics I've seen lately for this song called 'singalong'. If we all do as that song says... man, we've got some great times coming! Go, check this out, I'm sure you'll like this funny named band. JP

Spazz - Crush Kill Destroy. CD. 25 songs (Slap A Ham Records)

Someone told me that this new album from Spazz isn't as good as their

previous works... Well, I don't know what that they've been listening to, because I think it's a masterpiece! Fast hardcore with dual vocals, funny and (sometimes) well-thought-out lyrics and then I didn't even mention the great samples (the parts before the song "let's fucking go!" are awesome!). I honestly never was that much into Spazz but with this album they got me hooked. That's all I write for this album as I'm off to get the vinyl-version, and I'd like to end this with the lyrics for "hardcore before Mark McCoy was emo semen" as that perfectly fits the bill here! "This is just hardcore, can't you see? This style dates back before 1980. The fix, Neos and Youth Korps, too. Played fastcore in '82. fast hardcore has always been around. In every country it can be found. The scene owes a lot to BCT. He got fast hardcore to everybody. Neon Christ and Negative FX, are constantly in my tape deck. I always loved Googol Bengt. I'm a friend of fast hardcore. Always needing more. Play fast or die." JP

Spinach - Wasted by Tsjernoby! CD. 12 songs (Spinach, Tsjerkebuorren 1, 8732 Kubaard, Holland)

The coolest thing about this band is that they have a guy with a big mohawk, someone with long hair and a 'regular' looking fellow. Now that's unity! These guys come from Northern Holland and play catchy punkrock that's not really anything special but good enough to give it a try when you're into more melodic kinda punk without the stupidity from so many 'skateboard' bands out there. They've got some pretty good lyrics too! I think it's kinda comparable to early Good Riddance with a little less hardcore. JP

Spinach-Until the heart stops, the mind bleeds... demo. 4 songs (address, see above)

These guys improved quite a bit after their cd. Four songs that sound more aggressive, yet still melodic. As said, comparable to Good Riddance and well, maybe that their name gets in the way, because I somehow think it makes them look a little too much like silly skatepunk which they certainly are not at all! JP

Spine / Primate split CD. 10 songs (Blackfish Records)

The tough and angry stuff seems still to be the most popular in the land that also brought us personal favourites like Heresy or Concrete Sox. Spine and Primate decided to split a cd and that turned out well. Both bands are actually pretty good at what they do. Metallic, tough guy hardcore (damn, sorry for using that word to describe this music... it's just something that happened...), enough diversity and speed keep things interesting. Primate sound more metal and due to the more extreme, screaming vocals is my favourite here. Pretty good cd! JP

Sri -Union Square MCD. 4 songs (Reflections)

As most of you probably know, Sri used to sing for Baby Gopal. Sri goes on where Baby Gopal stopped, so basically this is indie-rock with a (pop) punk edge. The vocals are (of course) done by Sri, and they sound super-sweet (as expected).

After the 4 songs on this cd there's a hidden cover-track, namely "happy together", which is originally recorded by "The turtles". All in all this record will make you feel good. JK

Standard-Behold My Discontent. CD. 12 songs (Skanky 'Lil Records)

Some guy from England asked me what I thought of Standard cuz they would be playing with that band and he heard about them before and in a not so good perspective. This is what I wrote him and can be considered a review in one: "Hi, okay, here's some parts of their lyrics, together with what I read about them, I came to that 'conclusion' (which doesn't mean is 'absolute') "Ungrateful" ...'you come to this country a place that I call my home-you try to find the peace that you were looking for-now that you're far away from home with better days to come, you start complaining why...(very questionable lyrics about political refugees... who are more often than not are almost being imprisoned before they get asylum...) "Everyday" ...'I work my ass of everyday-for your lazy ass I must pay-you sit at home watching TV when I go to work to fulfil your needs... (a song about how the writer seems to work everyday (probably at a job he hates, why would he otherwise be so upset?) and how he hates to pay taxes that go to social security/welfare without questioning which people receive that social security and all...) "Blind" ...'the working class is being denied-more money for our own country, but the government remains blind-this country is slowly drowning, but they keep giving money away... the contribution of my country, millions they give away -to solve the fucking problems of a nation far away...' (made me strongly think about what S.O.D./M.O.D. wrote in some of their lyrics: complaining about tax money that goes to third world countries while we (as Dutch people) live in one of the richest countries in the world!!!) They also said stuff in an interview in Aardschok that made me decide not to write a review for their cd. They don't seem to care to have 'rightwing' ideas and all.... I don't know these guys personally and maybe I'm too judgemental on this but I can't stand seeing rightwing ideas in hardcore. take care! Johan" JP

Stretch Arm Strong-Rituals Of Life. CD. 12 songs (Solid State Records)

It's funny that I write this review after playing this record over and over and over again the last year. I loved the debut-album but when I met these guys, saw them live and heard this record... This is it kids! Compassionate, real and maybe the most 'human' band that I know. Down to earth and still spiritual. Openminded but critical. Straight forward but melodic, old school, but then again, totally now school. On top of that: Amazing people. Stretch Arm Strong should not be missed by anyone... Did I make myself clear? If not, ask anyone who was on the Mainstrike / Committed / Ensign / Stretch Arm Strong tour. A MUST HAVE! JP

Sunday Inn-As If. CD, 4 songs (Two Friends Recordings)

Sweet female fronted rock band that is

not afraid to rock out. Nice melodies, nice layout, totally un-threatening and not very punk. But if you are a fan of sorts you might want to know what's going on in the not so well-known part of this genre. This band does it very well. JV

Systral - Black Smoker. CD. 11 songs (Chrome / Edison / Per Koro)

I guess I'm the stupid one but I never really understood the hype for Systral. I must say I was blown away by their brutality when I saw them for the first time and I could understand many people were impressed. And their records are more like pieces of plastic to support total destruction and I often used their 7"es to show people how extreme music can be... But to me, that's all there is to Systral. Extreme music, original in a way as well and they know what they do and all but I never felt that there was much more to them than that music. And with this highly anticipated record that didn't really change. I couldn't find one song that impressed me with either emotions or social / political insight and naming all the world masters in soccer from '66 on, didn't really do much good in that matter either. I appreciate what they do, and I always enjoy playing a song or two but other than that, there ain't much left. I guess it's me... JP

The Autumn Year-Idem (Conitron Records)

Can you be more predictable? Look at the band name, let me tell you that the main color of the artwork is brown and that there's leaves on the cover...What do you expect? Exactly! Melancholic emo-rock that fits perfect to help building that winter depression. Not my thing but when you like to dwell in your own sadness, this could be yours...JP

The Gasket Lottery - Choose Bronze MCD (Second Nature Records)

In a more than beautiful package comes another band with a weird name on a cool label. Dan Askew surely broadened his horizons and seemed totally into rock-rock music now. The Gasket Lottery is no exception but somehow is different than the average Hot Water Music or Promise Ring imitators. The sound quality is so amazingly clear, direct and 'in your face' that that alone makes them stands out. Add to that great melodies and well, yeah, kinda 'complaining' and 'whining' lyrics and that makes up for another good band. I

don't know if we should still share this under 'hardcore' but who cares when a band is as good as these guys? JP

The International Noise Conspiracy - Timebomb 7". 2 songs (Carcass Records)

Interesting stuff here! This is Dennis' Refused new band and this is the second 7" in a whole series? I don't know but I



bands' lyrics but at this point in my life I just hear it too much and get all tangled up in hatred towards indie-bands sounding 'too much indie'. Get the point? I heard Germany is getting all big on 'emo' too, so if it's alright with you I'll leave this all up to them this time. I don't wanna be responsible for any dead 'indie/emo kids'... alright? JP.

The Shyness Clinic - Sea of red lights. CD. 12 songs (Espo Records)

Funny how well some people choose their band names... The Shyness Clinic does indeed sound exactly like their name. Sterile music (which I'm sure loads of people find really good and 'emotional') and 'shy' vocals. At the time of reviewing I'm right in the middle of one of those crazes that I almost just listen to extreme stuff but this is not hardcore at all. Shy, calm and music that makes it hard to keep my eyes open.. Okay, shouldn't be so cynical... this is emo, all right? JP

The Swarm - Parasitic Skies. CD. 12 songs (No Idea Records / Green Hell)

The Swarm split up.... yes, a minute of silence may be appropriate in that matter. The Swarm were and awesome band. Playing the most brutal hardcore without coming off as another second-hand metalband. Intelligent and extreme. Over-reactional on their lyrics and music. Damn, another great band that I never got to see...and you tell me you don't have this record? Either on vinyl or cd, don't do yourself short. Okay? JP

like the initiative! Can't really say that about the music because it ain't exactly punk or hardcore... It's bluesy, it's jazzy and it's very danceable and catchy. The thing is... I guess you should all read the article on Refused in Inside Front #11 (you should all read that zine anyway!) and then it's easier to understand what Dennis' and friends want. It's ambitious, passionate and it's weird and therefore I like it but the music isn't really my thing and well, you can't really deny a comparison with The Make Up and especially The Nation of Ulysses. But definitely go find things out about this whole 'noise conspiracy' thing because it's interesting. JP

The Jazz June - Breakdance Suburbia. CD. 10 songs (Initial Records)

I honestly don't know that much about the 'indie-rock' scene in the US, but listening to this record, gives me the impression this band must be pretty big there. I'm not really that much of a fan... I enjoy a little layed back music and can sometimes really be touched by these

The year of our lord - The frozen divide MCD. 6 songs (Lifeforce)

If you like metal, than this is for you. The year of our lord is pure metal, without even a hardcore touch. Double bass, evil vocals, poetic lyrics and even a keyboard popping up now and then. When I listen to this (which I do a lot) bands like Dark tranquillity or a canorous quintet come to mind. For those who do not now, this means great melodic guitar work. I totally love this.... JK

This Side Up / Dog Hopper-And then there were none - split 7", 6 songs (Vagabond Heart)

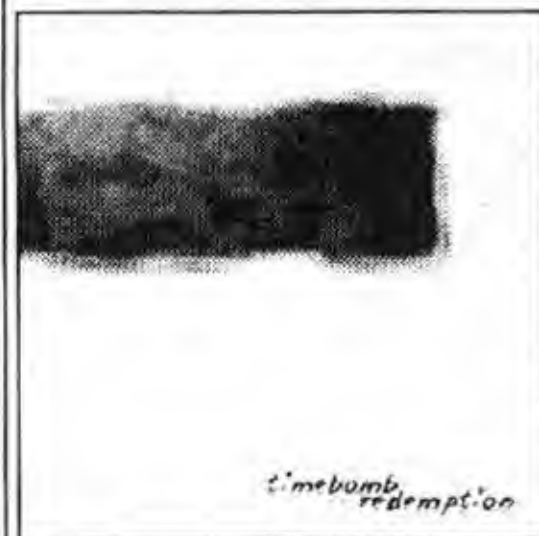
Adam, the singer for This Side Up is an awesome guy and I'm the first too admit that it helps with writing a good review. This Side Up play energetic punk/hardcore which definitelt leans mire to hardcore than the punkrock you might expect. These guys are far away from being the next pennywise clone or anything. Nice, personal lyrics and an overall good feel. Nice band. Doc Hopper may be more more familiar then This



Side Up but I like side A of this record better and the main reason is that the



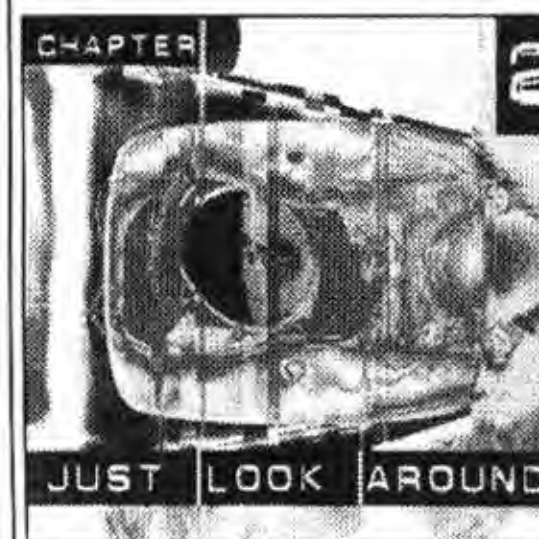
energy level is way ahead of what Doc Hopper does, even though it's not bad



either. JP



Time Flies - On our way. CD. 13 songs (Indecision Records)



After their two 7"es Time Flies got hooked up with Indecision Records (who seem to be really shaking some grounds lately with releasing some good stuff!) and I honestly didn't expect it to be as good as it is! Time Flies improved a lot. Their 7" on Teamwork was good but nothing that exceptiona. Now they recorded 13 songs and they're all a little more melodic as their previous works and also, due to better recording, more 'mature'. I guess when you liked the In My Eyes record and some more melodic old school bands than this is your thing. Lyrically it's nothing groundbreaking but nothing bad either. Nice! JP

Time in Malta Construct and demolish. MCD 6 songs (Escape Artist Records)

This is the third release I get from Escape Artist and the third one that's really good. Time in Malta I wonder where that name comes from where these guys there or something? They play really heavy music, a heaviness similar to bands like Coalesce and yeah, Black Sabbath, but they're really melodic too. I guess when you take a band like As Friends Rust and you replace the guitars with ones that are tuned as low as possible you get a pretty good idea. As usual the artwork is outstanding. Oh, I like the lyrics too! Especially the song "Moment of clarity" shows, even though it's only a few words, quite some insight. I like this a lot. JP

Today is the day - in the eyes of god. CD. 20 songs (Relapse records)

Fucked up! These are the words that come up when I listen to this record. Today is the day is a three-piece that delivers pure pain and anguish with their fifth (!) full-length. I really don't know how to describe this, the music is metallic and noisy, and it has these weird structures. All three members are really talented musicians, the drummer is fucking amazing. The lyrics are negative as hell, and fuck... the vocals... they're distorted and go from a "normal" voice (which is painful and desperate) to a screaming that is evil and so full of hate that it will scare you. This record is produced by bass player/vocalist Steve Austin, who also produced bands as Converge and Barrit... so you don't have to worry about that. On top of this all, a cover by the almighty Paul Booth. A damn impressive record, I'm almost starting to believe today IS the day. JK

Tomorrow - The industry of natural occurrence. MCD (No Idea Records)

Anyone ever heard of this band? I certainly didn't. Tomorrow however are pretty good at what they're doing and that's playing indie, melodic post hardcore or whatever the right name might be. The singer is really good and gives the songs that perfect 'emotional' touch. The lyrics are also really good, more in the way Sensefield writes them; optimistic and seeing the beauty and positive things in life. I wish more people knew this band, as they darn well deserve that! I'm waiting for new material! JP

Torn Apart - Ten songs for the bleeding hearts. CD. 10 songs

(Ferret Records)

Now this is totally cool! Torn Apart exist for quite some time already and now with this new cd they improved lightyears ahead of their previous material. I liked what they did before but they never impressed me any more than the next metalcore band. Well, all of that changed with this one. Much more complex, much more technique and yeah, gotta admit much more Coalesce or Converge and especially people into those bands should check this record out. The booklet says "Rock 'n Roll" but I'm sure that any dead Chuck Berry or Stones fan for example would roll over in their grave when hearing how Rock 'n Roll evolved in just two or three decades. And the yeah I'm getting more and more amazed to see how hardcore in just a decade became to what it is today musicwise and I couldn't be more pleased. JP

Treadmill-Stand up for? CD 13 songs (Two Friends Recordings)

One of the most colorful layouts I've seen lately tells me there's probably no brutal hardcore on this one. Still, these guys rock! No real emocore or anything but more an approach like Refused. This band is really, really good! The sound is amazing and the songs have that 'bite' so many other emotional bands lack. The singer also manages to sing emotional without coming off as a 'whiner'. Damn, why isn't this band more popular? Maybe this review helps, because this is a great band! It's diverse, and there's heart in this! GET IT!!! JP

Tresore-Unfold. CD 8 songs (Daybreak Records)

A beautiful Iron maiden-like intro starts this album and after that it's Morning Again-like metal. I wished they stuck to the more 'Maiden' approach, as that would be more original. Not bad or something, it's just that I heard so many bands that sound like this. JP

Trial - Are these our lives? CD. 11 songs (Equal Vision Records)

With the huge amount of cd's that we get in for review it's hard to sometimes really 'enjoy' music as I did when we didn't get all this stuff for free. Somehow you don't get all excited for all the records anymore. Not to speak about really looking out for months to get the new album by a band. Well, none of the above can be applied to this album and myself in relation to it. I think that Trial among a few others is one of those bands that really have something to say and that really live up and dedicate themselves to a mission. A mission to better this planet and the lives of us all. The lyrics and ideas reflected through the songs are intelligent and really well thought out and the overall feel I got from them in the past and even more now that I got the new album is one of great passion and inspiration. Should I talk a little about the music too? Hard-hitting hardcore with slight metal influences and bursts out of passionate vocals. Damn, I wish I could say that we named this very zine after the first song on this album... An essential record for all those who still firmly believe in the passion and ideals of an alternative lifestyle. This is one of the very few

albums ever made that left me speechless and filled with energy to keep my beliefs in a counterculture. Fuck yeah! JP

Trouble is... as trouble does. CD. 18 songs (Smorgasbord Records)

During the Upfront / Fast Times tour through Europe I got to know Jeff Terranova the man behind Smorgasbord records, Upfront and Trouble is... and besides the fact that he no longer has the cool moustache (hehehe) he's a really nice guy and this second Trouble is... release was a pleasant surprise. How to describe this? Well, it's positive, melodic music with good vocals and even better lyrics. Sure this may not be the most original band but it gave me a good feeling when playing this. It somehow has this positive vibe all over and that's what I love the most about it. Pretty cool even though you probably never see them live as Jeff does everything on this record except drums and we don't get to pull that off on stage. JP

Turnover Turnover 7 songs (Bushido Records)

Maybe my recordplayer needs a new needle badly because otherwise I would say that the vocals sound horrible on this record. Turnover plays pretty straightforward youthcrew hardcore that's not really good and not really bad either. I enjoyed playing this for a few times but honestly think that once this disappears in my collection I won't go dig for it very often. It's just a little too basic I guess. JP

25 ta Life - Friendship, Loyalty, Commitment CD. 15 songs (Goodlife Records)

I never liked 25 ta Life. I don't like the typical vocals from Rick and well, even though I admire his never-ending battle for unity, to me hardcore is a little bit more than being friends with just about everybody. This new album is in the same line as all the other stuff Rick did, which means more songs about loyalty, respect, unity and whatever word you can think off that fits the bill with this band. There's plenty of hardcore 'celebrities' doing guest appearances on the record so I guess everybody else likes them but it's just not my idea of hardcore. There's actually nothing really that bad to be said about this record but I just don't like this. Well, maybe the song "hardcore rules" with Vinnie Stigma and Jimmy Gestapo because the music and vocals are good and the lyrics are hilarious. Go figure it out yourselves, okay? JP

Twelve Tribes - As feathers to flower and petals to Wings. CD. 8 songs (Eulogy Records)

I knew that Eulogy released some 'pop' emo bands before and when looking at the artwork, I kinda expected that same style. Okay, wrong again! After listening to it for three times in a row I could only come up with Twelve Tribes being the perfect mix between As Friends Rust and Culture. Their singer even often sounds close to Damien the music is not really emocore and not really metal. Nevertheless it rocks like crazy and I would say that this is really one of

Eulogy's best records. JP

Underfire - demo '99. 10 songs (Badman records)

Wow, a band from the Czech Republic, and fuck this is pretty good too. Old fashioned punky hc with some slightly gruff vocals. A good production and a nice cover (no lyrics though). The singer has an accent, but it didn't bother me listening to this tape (the "normal" sung parts on this tape actually did bother me). This tape is "dedicated to hardcore", so what are you waiting for fucker. Contact Badman records: Nebrehovice 7 / 386 OL Strakonice / Czech Republic. email: martin.bad@post.cz or mcesky@putnet.cz JK

Unity - You are one. MCD. (Indecision Records)

A legendary record from a time when all of our heroes were still living up to what they so proudly shouted. Pat Dubar, the singer from Unity, later on for Mind Funk, changed his Straight Edge ideals for mushrooms and LSD but on this record he showed the way he felt in 1985. You can think about that whatever you want, fact is that Unity was an awesome band that wrote some remarkable anthems as "positive mental attitude" or "explanation for action". I personally like the recordings from the full-length better but that doesn't make this one less than a necessary record in your collection. JP

Vitamin X-Once upon a time... 7". 10 songs (Commitment records)

I miss the shows with Vitamin X and Soberesponse. Where we would dance and sing a long. Not because they were the greatest bands in the world, but because the people involved were so nice and so punkrock. It always left me with a great feeling. Commitment records is a great label and really sticks to its principles. Vitamin X from Holland presents its second 7" here. Raw SxE hardcore punk. Nice tunes to sing a long to. Not what I'll play often, but it are the people that make the difference this time. Yeah, I like it. Oh, the layout...let's say that I offer Robert my layout skills for free if he wants me to. Just ask! JV

Voorhees-Fireproof 7". 5 songs (Chainsaw Safety Records)

Voorhees are brutal. They definitely sound more metal than on their first stuff but still make a good blast! Too bad there's no lyrics from "More violence in hardcore" (it starts with something like "I must say one thing: emocore must be the stupidest thing I heard in my entire life.") because I'd love to know where that song is about. Oh yeah, the also cover "Last Warning" from we all know who, don't we? I love Voorhees. I think you should too! JP

We'll Face- What Can I gain. CD. 8 songs (YouthCrew records)

This is a youth crew kind of band from Italy. I think its very boring music; as the singing lacks a lot of power, the music is pretty straightforward and the changes are weird and not very well done. It sounds like any mix between older bands such as Unity/Uniform Choice, Youth Of Today and the newer school

bands such as Ten Yard Fight. Lyrics deal with personal matters and are self-reflecting. Though not pretty well and the English is not that good as well. In a way I often think that bands should stick to their native language. It comes across better and more sincere. If bands sing in their native language they can translate words, or explain themselves in English. But basically this release didn't do much to me, but that might be the music style as well. JV

What happens next? - What happens next? 7" 8 songs (625 Records)

"Skateboards, bandanas and circle pits" that's how this record starts and that's what this straight edge band is about. Is anyone old enough to remember the great times when Heresy, Concrete Sox, Larm and Heibel were the bands around? Well, I am and What Happens Next? make us re-live those times, in a non-generic way. One, if not THE, best records I heard this year and when I had to make a top ten of my favorite records for '99 the would be in the top five! No matter how, you've GOT to have this record. I can't wait for the split with Life's Halt on Coalition Records! JP

Where fear and weapons meet - The weapon. CD. 15 songs (Revelation Records / Sonic Rendezvous)

I heard a lot of rumors concerning this band and their relation towards Revelation and well, that didn't had a lot to do with hardcore... Or you should connect business and hardcore as a 'normal' thing. Oh well, fact is that this record rocks HARD! The first song is about 30 seconds and straight away tells you where these guys stand for: "Honesty, caring and family are still hardcore. Powerful music, positive message. Where fear and weapons meet." And I couldn't agree with them more and there couldn't be other words than 'powerful music' and 'positive message' that describe this record any better. The only 'negative' thing about this record could be that the songs kinda sound the same but because the record doesn't take forever that's a minor one. JP

Withdrawn - Seeds of inhumanity. CD. 10 songs (Household Name Records)

Where are we heading? If you would've told anyone ten years ago that hardcore and punk would be turned into pure metal and way more extreme than the existing bands at that time, no one would believe you. Well, we've seen it, it's here and it's not gonna leave. And I don't care either! Not as long as their bands like Withdrawn who know how to play brutal metal that stays interesting after three songs. Don't expect lyrics that are drowning in positivity but when the music is like the first song (having an all out metal guitar solo directly followed up by massive 'youthcrew' like singalongs!!) what more do you wish for? This band should get more attention as these guys are next to Liar and some others leading the metal troops on the battlefield. JP

V/A As The Sun Sets. CD. 21 bands,

21 songs (The Association of Welterweights)

WOW!!! This 'Southern California hardcore compilation' has some awesome bands on it! Next to the bigger names like Ignite, Adamantium and Death by Stereo (another great song!), this compilation also has some lesser known bands that shows us that hardcore is far away from being dead! No Reply, Fuck You (great!!!) and Life's Halt show is that there's still some great bands around. Do I need to give more names? Amendment 18, Carry On, Dirty Dirt and the Dirts, Countervail... and that's not all. All songs are unreleased and honestly there's not one excuse to made up to not get this compilation cd. JP

V/A Backbone - compilation 7" 3 songs (Sick peace records)

This is a compilation with 3 bands (Dusk within, Unsafe and Own decision), who teamed up to let people know that there's also a hc scene in the north of France. The sound quality could be a lot better. The music is on the metal-core side with some N.Y hc influences. Personally, I think that Unsafe delivers the best song, and that's mainly because their vocalist doesn't "barf" like the other band's vocalists do. But then again, this isn't really my cup of tea. JK

V/A Building A Legacy-A Helsinki Hardcore Compilation. CD. 6 bands, 12 song (Full House Records)

It's nice to see a scene doing a compilation together. However the bands on this compilation can be fit into the 'tough-guy' mold and that's not where I find my joy. Maybe when you like that kinda stuff this is a good way to check on some Finnish bands but it's not me thing. JP

V/A Hit The Line Hard-compilation 7". 4 bands, 6 songs (Commitment Records)

I always loved records compared with skateboarding and this is no exception. I don't know how many people in the bands Until Today, One Way, No Comply (they HAVE to, with such a name...) or Reinforce actually DO skate but the concept stays nice. Just as the label, which is like an X-Swatch is really nice. The music varies from mediocre 'till really good (Until Today) and all together they make up for a nice compilation with funny artwork. JP

V/A Just Look Around-Part 2. CD. 20 bands, 20 songs (Tolerance Records)

This is the label's second "Just Look Around" compilation and again a nice way to check out some lesser known bands. It's cool when you're not that rich to buy every new release from all these bands you're not sure about because this CD compiles 20 of them. Best bands? I love Supersleuth, those guys rock, then there's Guiding Line, Profax (legendary Straight Edge from Switzerland!) and well, 17 more to check out. JP

V/A The Few and the Proud. CD. 8 bands, 16 songs (One Try Records)

A compilation cd to give (unknown) bands from Sweden a chance to get their

music to be heard. I never heard any of these bands before and there sure is some talent here. I personally liked Endflow a lot with their driving, emotional 'new school'. Another surprise to me was Greed with their uncompromising punk, which sounded like Final Conflict including the mohawks and leather jackets. My Orchard plays really melodic emopop and not bad either. Mukti's sound is really thin and that kinda stands in the way of their quite melodic old school, still, a pretty good band! Restless Youth are somehow nothing special, just like Java who to me plays mediocre skatepunk even though the song about burritos pretty funny. Skaplig Fraktur look like old fashioned punks and play that music to. Overall, a pretty good sampler which, at least to me, proofs that there are still plenty of good bands to come out of Northern Europe after Refused split up. JP

V/A Farewell to arms. CD. 10 bands, 20 songs (Jakelu Distribution, Halla, Po Box 139, 00131 Helsinki, Finland)

Ten Finnish bands, all different with Endstand as the, to me, only well-known ones. Music that differs from punkrock to metalcore and everything in between that gives quite a good impression of what the Finnish scene 'looks like' at the moment. Somehow, Endstand's songs stood out to me but that could also be because I was already familiar with their stuff. A good way to check out Finland hardcore. JP

V/A Goodlife / Eulogy Budget Sampler. CD. 24 songs (Goodlife / Eulogy Records)

I never liked the idea of 'budget' samplers. Hardcore is 'budget' in itself. Other than that, a nice way to check out the bands on both Goodlife and Eulogy Records. Why are there almost never lyrics with these samplers either? Why am I reviewing this? JP

Walls of Jericho - The bound feed the gagged. CD. 11 songs (Trustkill Records)

I like what Trustkill does. That first. Josh releases good bands. The records all have a real quality approach, the layouts are all awesome and I just simply have a good feeling by what he does. Oh well, the band: Walls of Jericho must be one of those bands that everyone loves. They play metallic hardcore that's all out aggressive and angry. They have a lot of diversity in the songs and they're catchy as well. They're different in the fact that they don't need to play around with devils and demons to impress people. Listen to the most beautiful song in ages "Angel" that also shows that Candace can do more than awesome brutal and aggressive screaming (which she can better and more extreme than a lot of her male colleagues). One of the best records I heard lately and I can't wait to see them at the Jeper fest this year! JP

Once again: you may have send stuff in for review and didn't find it in between all these records or zines. That could have several reasons. Either your record didn't contain lyrics, it was too late for the deadline, it is too crappy to spend energy on or it simply got lost somewhere in the chaos of the reflections household (hey, we're not perfect either!)

what to write about when there's a deadline within three hours that's facing you? What to write about when life is almost nothing but being awfully busy? About what makes my life so busy? Hmmm, all right then, here's what's up in the life of me! When I started with Reflections Magazine (note: yeah, it's MAGAZINE, not fanzine. I always hated that word because hardcore is not about being 'a fan' Okay?) my main goal was to write about myself and what made me angry or happy or sad. I started with short columns and articles and later on I decided to keep a diary and put small parts (or big chunks!) of that in Reflections. I dare to say that many people liked it or were even influenced by it. After a few publications I saw more and more zines doing the same thing and I always really enjoyed reading those diary fragments. When however I met Suzanne and had an issue with a lot of writings on the death of my mother, I skipped doing the diary and well, I kinda set for doing personal interviews with people who I either admired or were inspired by. Or well, just because I thought the band they were in was darn good! Somehow however in between the lines and due to my questions I think there were always things to read about me. I must admit that I sometimes think back about the days that always ended finished my day by writing a few lines about what happened that particular day or what kept me busy. In short, I shall do that same thing right now, or well, at least I shall start it the same way as I did in '95/ '96.

At the time that I write this 9:31 pm it's kinda the same as it is most of the time during the week. I get up at 6:15 (yeah, that early!) and hug Suzanne, jump out of bed, check e-mail and wash. Go downstairs, make coffee and prepare my lunch. 6:50: I start cycling and I won't stop after 8 kilometers (usually, storm and rain right in the face...) and arrive at my daily job at around 7:15 where I drink coffee and read the newspaper. I start working on all different little things, which may



vary from doing special painting 'till decorating a whole car. In between I think of Reflections related stuff or how much I want to quit this job that I've been doing for 5 years now. Even though I kinda enjoy what I do, the rebel in me keeps on talking about how stupid it is to spend more than 8 hours on doing things just for the sake of earning some money while I could be doing the things I really love. Yeah, that's the hardest part. Okay, back to the workplace: At around 11:00 I call Suzanne to ask if there was any mail and to say how much I actually wanted to be home right now. After that the day goes by till 16:30. As always I'm the first one to have my jacket on and say 'bye' to jump on my bike and go home again. At this time the wind turned 180 degrees and it doesn't rain anymore (it snows) when I arrive home I check mail, start babbling with Suzanne while preparing dinner, keep on babbling while we eat and won't stop until around 7:30 / 7:00 when we both go upstairs to work on Reflections. During all different kind of activities which vary from answering e-mail, preparing packages, we keep talking. Usually, at around 9:00, Suzanne leaves me to go downstairs while I start working on the zine, be that doing reviews or working on interviews. And that is at the same time the best thing about a zine and the worst thing. I love the conversations. Honestly, I

think that's the best part of everything that I do. I like putting out records, I like doing distribution and answering mail, but the overall best part of almost anything that I do is doing interviews... At around 11:00 it's enough and I may or may not watch some TV or read a little and it's off to bed. Most of the time we don't switch the light-button before midnight and the minute I lay my

AFTERTHOUGHTS

head to rest I end up in a deep coma that keeps me away from this material world 'till the alarm clock beeps at 6:15 again.

Well, that sounds pretty bad huh? Well, let me tell you, apart from the time at my daily job, (which is hopefully changing not far from now because I finally start taking the advice of that rebel that keeps on talking) I wouldn't do things different for the slightest bit. Why I like doing Reflections so much? Why I like working my ass off all the time? I don't know. But when you read back the few lines that I just wrote, you'll probably noticed how I talked about 'babbling' and interviews which can be simplified in just one word: communication. And whether it's communication through speaking, writing, reading, painting or singing and screaming all of that can I find by doing Reflections and through hardcore. Can you see any reason for me quitting that? Me neither. The moral of this column? Communication kids, that's what this whole hardcore thing is all about. That is the most important thing we all share. We may not all like metal, or old school, or emo, or crust, or whatever style you can think of. We can all communicate.

"The minute, the second that we stop trying, the moment the fraction of time that we start lying to ourselves is when they will win" Verbal Assault

Johan

WORDS & MUSIC

NEITHER WORDS NOR MUSIC

THE EMOTION CAN EVER EXPRESS WHAT THIS ALL MEANS.

THE EMOTION, FRIENDS,

ARE THE REAL POLITICS AND PASSION

ARE THE REASONS

WE STILL BELIEVE...

YET STILL, THESE ARE OUR ATTEMPTS



Reaching Forward - For The Cause CD/LP. Freaked out tight youth crew mixed with a hard edge and critical personal lyrics. People who've seen them live know that this is crazy shit that will blow you away.



Automatic - Lowrider 7" 3 brand new songs from this melodic West Coast style straight edge band. This 7" delivers two brand new songs and a great version from Elvis Costello's 'Radio, Radio'.



Good Clean Fun - On The Streets CD/LP. 11 songs about the evils of meat-eating to hardline and of course about living a positive life. Add to that great aggressive vegan sex hardcore with a touch of melodies and loads of sarcasm.



Out in April **Bloodpact / Reaching Forward** split 7". A great project of powerful and aggressive hardcore with political lyrics. Each band also pays homage to Man!festo! These people have just one intent: setting your fucking world on fire!



Out in May **Stretch Arm Strong - I Bums Clean 7" / MCD** (demo). 4 songs from the demo days of everyone's favorite band of 1999. Passionate hardcore all over. The cd-r contains high quality live material. You got to see this video to believe the hype.

STILL AVAILABLE

Committed - The Pride We Share 7" Barit-hitting Cleveland straight edge. Positive attitude, energetic singalongs and all-out commitment to hardcore!

Fight The World Not Eachother CD. Tribute to 7SECONDS w/ 97A, BTIK, H2O, Good Clean Fun, Bloodpact, For The Living, Vell, Time Files and more.

I HATE YOU - The Prime Directive 7" And you thought Project X was provoking? Meet Philadelphia straight edge sarcasmcore!

SH - Union Square MCD. Beautiful pop/emo songs. Social aware, in-depth personal lyrics with a touch of Eastern philosophy.

Good Clean Fun - Shopping For A Drew 7" Tongue in cheek, crazy vegan straight edge hardcore. This is the Eurotrash edition, new recordings and new artwork.

ISSUE #12 Summer 1999, full page, 30 pages w/ In My Eyes, Good Clean Fun, Damien from Culture (As Friends Rust, Gamelace, SDIA, and a BIG feature on the 7SECONDS TRIBUTE cd with personal stories and an interview with Kevin Seconds.

Prices: MCD-\$9, CD-\$12, LP-\$14, ZINE/7"-\$5 postpaid worldwide.



Reflections Records, De Nijverheid 30, 7581 MD Vroomshoop, The Netherlands.
E-mail: info@reflections.demon.nl Website: <http://www.reflections.demon.nl>

est.2009



where a 'zine is forever...

D.F.P.S.

digital fanzine preservation society

grind
thrash
hardcore
power violence
crust
punk
straight edge

